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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE, TORONTO, October 27, 1896.

EDWARD FISHER, director of the Toronto Conservatory of Music, has this week been honored by Trinity University of this city with the degree of Musical Doctor. This is satisfactory, but not astonishing news; had this degree been conferred upon the same gentleman several years ago it would not have been misplaced.

This musician began his musical career in Boston, where he studied the piano with J. B. Sharland; organ, with Eugene Thare, and harmony and composition with Julius Eichberg, director of the Boston Conservatory. Dr. Fisher made his first public appearance on the great organ which was then in the Boston Music Hall, and during his stay in that city he presided at organs in various churches, including Philip's Church, the Second Unitarian Church and Elliot Church (Newton). At the same time he was busily occupied as a piano instructor; indeed of the art of piano teaching he has always made a specialty.

From Boston he went to Germany, where he studied the piano with Loeschhorn, and the organ and theory with Haupt. Upon his return to America he was offered the position of director of music at the Ottawa Ladies' College, and, though strongly urged to remain in the United States, he came to Canada.

In Ottawa he remained four years; then St. Andrew's Church prevailed upon him to come to this city and officiate as its organist and choirmaster. For six years he visited Whitby at regular intervals, for he was appointed director of music at the Ontario Ladies' College in that place. He also conducted a choral union in Guelph, where, under Dr. Fisher's baton, a number of oratorios were sung.

Edward Fisher was founder and conductor of the Toronto Choral Society, which, during its lifetime, performed some of the greatest musical works, including "The Creation," "The Messiah," "Samson," "Israel in Egypt," "St. Paul," "Paradise and the Peri" (Schumann), "Stabat Mater," Costa's "Eli," and many other standard compositions. At one time the society numbered over 400 voices, which were supported by a full orchestra. Among professional singers who took part in various concerts given by the Choral Society may be mentioned Elma del Martin, contralto; Mrs. Osgoode, soprano; Mr. Courtney, of New York; W. J. Winch, of Boston; Henrietta Beebe, Emily Winant, Theo. J. Toedt, Franz Remmert, Fanny Kellogg and T. M. Badcock. It was owing to the pressure of other professional duties that the founder of the Choral Society was some years ago compelled to relinquish the pleasure of conducting it.

When he first came to Toronto Dr. Fisher gave a series of organ recitals on an instrument which had been temporarily placed in the university. These recitals were thoroughly enjoyed by the cultured and musical people whose privilege it was to attend them. In the early part of his career he wrote and published a number of compositions. But though a man may possess versatility enough to be a composer, a piano instructor, an organist and a conductor, the limited lifetime allotted to him forbids that these various capacities shall ever ripen to the fullest extent. Realizing, and doubtless regretting, that certain sacrifices had to be made, Edward Fisher decided to devote himself almost exclusively to the cause of musical educational development.

In 1887 the Toronto Conservatory of Music was established, and since that date the history of that institution

and of Edward Fisher, its director and chief founder, have been inseparable. The Conservatory began with 200 pupils on its roll. To-day nearly one thousand students are attending it, and the number is fast increasing. A description of the faculty, graduates, methods, possibilities and actual achievements of this institution cannot be given here, because, though carefully condensed, it would occupy many columns in THE MUSICAL COURIER.

Among those who have studied with Dr. Fisher the following should be named: Mrs. Eleanor Dallas Peter (THE MUSICAL COURIER'S Winnipeg correspondent), Mrs. Edgar J. Jarvis, of Buffalo; Mrs. Bigger, of Belleville; Mrs. W. N. Parker, of Toronto; the Misses Sara E. Dallas, Maud Gordon, Ethelind G. Thomas, Louie Reeve, Kathleen B. Stayner, Bella Geddes, Louie McDowell, Via Macmillan, director Toronto Junction College of Music; Frances S. Morris, L. J. Schooley, Julia F. McBrien, Franziska Heinrich, May Kirkpatrick, Tillie M. Corby, Edmund Hardy, Bessie Cowan, Katie Drummond, M. G. Ferguson, Eva J. Taylor, Edith M. Crittenden, Annie Johnson, May Livingstone, Ada F. Wagstaff, Maud Hirschfelder, and Charlotte A. Chaplin; Messrs. J. D. A. Tripp, Donald Herald, Edmund Hardy and Napier Durand; Dr. Harris, of Hamilton, and a great many other students and artists too numerous to name in this letter.

In writing of the degree which has lately been conferred upon the director of the conservatory, it should be added that it was a complete surprise to him; he knew nothing about it until the daily papers announced it on Monday, which was the day previous to Trinity's convocation.

From the amateur's garden to the paradise of art is a hazardous journey. There is something desperate about the first hour of public criticism, through which every artist must pass.

Here is a young enthusiast who arrives in the city; once he was an elocutionist, now it is his ambition to be an actor. The people remember having heard him recite, when they admired his stage presence and marveled at his graceful gestures and liquid voice.

But things have changed. To-morrow night in Shakespearean drama he will appear in the glare of the footlights. The question now is: Can he act?

Or here is a journalist who has worked for years; he has earned an honest living and, through the medium of his pen, has even gained some small distinction.

But at length he tires of journalism and writes a long descriptive poem. It is printed. It is beautifully illustrated. The book containing it lies on a thousand counters. It may make this journalist famous. The question now is: Is he a poet?

Or again: Here is a student who loves music and who is a successful teacher. He practices for years. He has an extensive repertory. He goes abroad.

One day he returns to his native town. His first concert is announced, and the people throng to hear him. He appears and they applaud. The question now is: Can he play?

Alas for the elocutionist, if he cannot act. Alas for the journalist if he is no poet. Alas for the music student if he cannot play.

J. D. A. Tripp was once an enthusiastic and well-trained music student, as well as a successful teacher, who practiced for years and then went abroad. When he returned to Canada the question as to whether he could play was asked, and was answered in the affirmative. Two years ago

he again went to Europe and this fall he came back. Last week the audience which greeted him was speculating (as he doubtless was aware) concerning the amount of improvement which this additional study should have produced in him. In this progressive age, how could it be otherwise?

Mr. Tripp is an original and finished pianist. There is no lack of tone coloring about his playing, and his technic is remarkable. He executes the most difficult and exacting octave, arpeggio and indeed all kinds of bravura passages with absolute ease. He pedals effectively and intelligibly, a circumstance which insures distinctness in phrasing, and clearness of touch. About his interpretation there is something sensitive or romantic, as well as dramatic. While his brilliant passages are at times bewildering enough to be startling, his piano parts are noticeable for extreme delicacy of touch—amounting to a velvet-like smoothness—and for refinement of style.

It has been claimed that Mr. Tripp does not indulge enough in what is usually called "expression." This is probably due, not to the fact that he is incapable of feeling deeply when he performs, nor is it because he fails to appreciate the highest ideas which the composers whom he interprets strive to convey; but it is the result of too much reserve of sentiment and of feeling. A man may read a passage aloud and be deeply touched by it; often the more his feelings of sympathy or of compassion are moved, the more reserved and sometimes even cold his manner may become. The result of this is that in thus hiding his own emotions his hearers fail to share the experience through which he is passing. When Mr. Tripp dispels some of this reserve, and when he gives his fancy and his feelings full play, he will not only impress and convince his audiences, but he will, to even a greater extent than he does to-day, thrill, inspire and move them.

In Europe Mr. Tripp studied with Moszkowski and later with Stepanoff and Leschetizky. His favorite composer is Bach, and his repertory consists of compositions by Bach, Scarlatti, Beethoven, Chopin, Schumann, Brahms, Moszkowski, Liszt, Paderewski, Saint-Saëns, Schütt, Rubinstein, Leschetizky and many other musicians. Among concertos which he is prepared to play with orchestral accompaniment are those in G minor by Mendelssohn and Saint-Saëns. Liszt's Hungarian Fantaisie he also plays with full orchestral support.

At his studio on College street, in this city, Mr. Tripp played, the other day, among other things, the Paganini-Brahms variations and a Leschetizky octave study, which was executed with so much ease that it might have been nothing more or less than the scale of C major.

Mr. Tripp, who, by the way, is conductor of the Male Chorus Club, of Toronto, will give piano recitals throughout Canada this season. To-night he is assisting at the Delasco benefit in Massey Hall. This Canadian pianist should and doubtless will be heard this winter in Carnegie Hall, New York, and in some of the Chicago concert auditoriums, which Mrs. French so graphically describes.

Miss Florence Taylor, who, under the auspices of Messrs. Mason & Risch, gave a piano recital in St. George's Hall on October 20, met with a cordial reception, and was presented with floral tributes. Miss Taylor was formerly a pupil of Mr. Torrington, and, like Mr. Tripp, she has been a pupil of Moszkowski. On Thursday evening, when, by the way, a Chickering piano was used, she was particularly succeeded in her Moszkowski and Godard numbers. At present this young pianist is in Buffalo, and it is likely that before long she will again be heard in this city.

The program at the Delasco benefit concert read as follows, though several changes were made at the last moment:

Quartet, The Lost Chord.....	Sullivan-Macy
Toronto Male Quartet.....	
Song, A Song of Thanksgiving.....	Allison
Mr. Cox.....	
Romance.....	Bohm
Tarantelle.....	Franz Ries
Mr. Fox.....	
Song, Hosanna.....	Granier
Miss Gooderham.....	
Aria, Salve Dimora Caste e Pura.....	Gounod
Signor Gonzalez.....	
Jocelyn (with violin obligato by Mr. Fox).....	Godard
Miss Huston.....	
La Campanelle.....	Paganini-Liszt
Mr. Tripp.....	
Waltz Song.....	Schleiffarth
Miss Bibby.....	
Valse Capriccio.....	Wieniawski
Mr. Fox.....	
Aria, Pace Mio Dio.....	Verdi
Miss Huston.....	
Humorous sketch, "A Yacht Club Speech".....	
Mr. Kleiser.....	

The house was crowded with a fashionable audience and there will be no doubt about Mr. Delasco going South as soon as he is well enough to travel. On this occasion Miss Violet Gooderham made her first appearance on the concert stage, and scored a success. Sig.

Gonzalez was, on account of a cold, unable to sing. The violin playing of Mr. Fox deserves special mention. He was encored every time he appeared. Miss Huston, Mr. Kleiser and the other artists who arranged this benefit have realized their highest anticipations concerning it.

* * *

Miss Birnie, who was formerly a pupil of H. M. Field (of Germany), will give a piano recital at Nordheimer's on November 12.

Miss Field, sister of Mr. Field, is an ardent advocate of the Krause method, as is also Mr. Welsman (pianist), of this city.

Miss Franziska Heinrich, whose name has already been mentioned among Dr. Fisher's pupils, called at this department yesterday and played several of her concert pieces. Miss Heinrich, who is still in her teens, has won a number of scholarships and a gold medal at the conservatory.

She belongs to a very musical family, and plays remarkably well. This is the young lady who, in appearance and in natural gifts, resembles Fannie Bloomfield-Zeisler.

* * *

The Metropolitan School of Music has added to its staff the following artists: Miss Kate Archer (violinist), Campbell Stotesbury and Sig. Sajons, pupils of the elder Lamperti.

Mme. Anna Farini now resides on Church street, Toronto, where she receives a few advanced piano pupils. This lady holds a prize diploma from the Royal Conservatory of Music, Leipzig, and she has studied with Paul, Reinecke, Klindworth and Liszt. Madame Farini's intimate knowledge of the methods of these great masters qualifies her in an eminent degree to train pupils for the musical profession.

* * *

Mrs. Peter, of Winnipeg, has sent the following letter, dated October 19:

We have again had the pleasure of a visit from Harold Jarvis, of Detroit, and those who were fortunate in being able to attend either of his concerts have no doubt carried away many happy recollections.

I was not all surprised to hear that Mr. Jarvis had been offered, in competition with many others, a position in one of the wealthiest New York churches, as I have always thought his splendid voice was especially adapted to church music—a sacred solo rendered by him will, I am convinced, leave a more lasting impression than many a dry and uninteresting discourse.

At his first concert, held in St. Andrew's Church on October 6, Mr. Jarvis contributed four numbers, receiving hearty encores for each, and strange to say his most effective numbers were those selected for encores. The "Death of Nelson" (in which style of song Mr. Jarvis excels) was a splendid piece of dramatic singing, while "Flow Gently, Sweet Afton," was given in a beautifully pure and refined style. We hope that upon his next visit Mr. Jarvis will bring some new songs, or will, at least, let us hear his fine voice in some of the exquisite gems of the older masters, whose tender melodies one never tires of, as one does of the more modern ballads and love songs.

Mr. Jarvis' many Canadian friends have watched with interest his steady progress up the ladder of fame, and

we cannot but admire the unremitting diligence and conscientious persistence that had won for him the position he now occupies in the musical world.

The Afternoon Musical Club met last Monday, and was organized for the season. Holmes Cowper will sing in Winnipeg on next Thursday and Friday evenings.

* * *

Concerning the introduction into Canada of the examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music, of London, England, A. S. Vogt (music critic) has written in *Saturday Night's* issue of October 22:

Mr. Grinstead, the representative in Canada of the Associated Board of Examiners of the Royal College of Music and Royal Academy of Music, London, suggests the probability, in a circular letter which appeared in a local morning paper during the past week, of a visit to this country of either Sir Alexander Mackenzie or Sir Arthur Sullivan in order to inaugurate the examinations of the Associated Board in Canada. Such a move would be most heartily welcomed by all Canadian musicians, and more particularly by those who are opposing the examinations referred to. A personal visit to Canada of either of the eminent musicians referred to would certainly convince them of the false position being taken by the honorary secretary of the Associated Board in the matter of introducing the examinations of that organization into Canada. It would also demonstrate clearly that this country neither desires nor requires the examination of the board, and that the best musical interests of the Dominion demand that its musical educational policy, as well as its splendid general educational interests, be allowed to develop without outside interference.

A letter has been received from Samuel Aitken, honorary secretary of the Associated Board of the R. A. M. and R. C. M., in which that gentleman deals with the criticisms of *Saturday Night* on the examination schemes of the organization named. Mr. Aitken in his letter, which will appear in next week's issue, practically, but, of course, unintentionally, confirms all that has been said concerning the subject in these columns relative to the financial aspect of the Associated Board's "philanthropy." A word from the astute secretary of the Associated Board just at this stage will doubtless be awaited with interest by the profession.

* * *

The protest against the Associated Board's examinations is not confined to any one institution in Canada. Indeed, up to this time, no separate school or college has taken action in the matter. Thus far people have been working independently, and names of protesting musicians are being received almost daily by Honorary Secretaries S. T. Church, of the Ontario committee, and Percival Illsley, of Montreal.

MAY HAMILTON.

An Ogden Crane Pupil.

Here is what an Asbury Park reporter says of Miss Edith Shafer, daughter of ex-Mayor Luther Shafer: "Miss Edith Shafer made an unqualified success at the concert given at Asbury Park a few evenings ago. The success was all the more assured because the young lady was among strangers. Miss Shafer does not pose as a finished singer. She is only a student, and her reception by the 1,500 people who heard her at the Auditorium ought to be very encouraging to her."

Madame Crane's "Ogden Cl b" concerts were a feature of last winter's musical life, Chickering Hall being invariably thronged by a fashionable and appreciative audience, and a continuation of these concerts is anticipated with feelings of pleasure.

Leontine Gaertner.

MISS LEONTINE GAERTNER, who is one of the few really great women violoncellists now before the public, was born in Kronstadt, Hungary, a city that has produced many musicians of renown. The violoncello being so difficult an instrument that few men have mastered it, when a virtuosa appears she naturally excites great interest in the world of music.

The subject of this sketch is one of thirteen children and comes of a musical family. She inherits talent from her mother, who has long been esteemed as the foremost woman pianist of Hungary and who has played before delighted audiences in most of the large cities of Europe. The Gaertner homestead in Kronstadt has dispensed its hospitality to most of the musical celebrities who have visited that city during the last quarter of a century.

When a very small girl Leontine showed a passion for music and soon gave unmistakable evidence of unusual gifts. Before her ninth year she had made surprising progress in piano playing. When fourteen years of age she indicated a preference for the violoncello and expressed a desire to study that instrument instead of the piano. Her mother, doubtful of her ability to overcome its difficulties at her immature age, tried to dissuade her from her purpose. Nevertheless she was permitted to practice on a fine violoncello that was in the family. After studying it alone for one month she performed a feat which was regarded as phenomenal. The violoncellist of the leading string quartet of the city was absent from a rehearsal and young Miss Gaertner volunteered to take his place. Without any preliminary practice whatever she played prima vista the violoncello part of the Schumann Quartet, and never once missed her way. A truly astonishing feat! This achievement filled the members of the quartet and the pianist with amazement and the young artist's mother was immediately won over. Henceforth the talented Leontine should be permitted to follow the bent of her inclinations, to study the instrument of her choice.

Miss Leontine was placed under David Popper, of Budapest, distinguished throughout Europe equally as a composer and teacher. With this master she remained four years, and her diligence, not less than her talent, commanded his warmest commendation. Said he, writing to a friend:

"Fr. Leontine Gaertner is an excellent violoncello virtuosa, possessing a beautiful singing tone and interpretation, and a technic so thoroughly developed that she conquers the greatest difficulties with playful ease. She has no rival to-day, probably, and it is a pleasant duty to commend this young artist in the sincerest terms." This was in January, 1894. She next took a two years' special course with that incomparable virtuoso of Leipzig, Julius Klengel, who did much for her musical development. This distinguished master thus extolled her talents:

"Leontine Gaertner is the best woman 'cellist I have ever heard. She possesses a beautiful tone, much temperament and is a most excellent solo 'cellist." This was in 1896.

Now a full-fledged concert player, Miss Gaertner began her professional career under the most favorable conditions. After concertizing with success in Germany and Hungary, she was induced to visit the United States. Two years ago she made her debut before a New York audience

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in the Metropolitan Opera House in connection with the Seidl Orchestra. She incontinently became a favorite, and the music critics did not mince words in praising her performance. Not long after her metropolitan debut the young virtuosa made a tour through the West, going as far as Minneapolis. After her return to New York she appeared as soloist in a number of concerts in Carnegie Hall with the Damrosch Orchestra, and every time she played her reputation was enhanced.

Within the past few months Miss Gaertner has added several notable works to her already large repertory. One of these, the new concerto in A minor by Julius Klengel, she will play in her next concert in this city. She has studied thirty-two concertos by such composers as Davidoff, Popper, Klengel, Servais, Molique and Haydn, and a large number of sonatas by Beethoven, Rubinstein, Grieg and others, and concert pieces by Bach, Schumann, Popper, Volkmann, Bruch, Pergelese, Pialti and other writers for the violoncello. Besides, she has played the violoncello part in many quartets and trios, being au fait in chamber music, as well as a finished soloist. Bernhard Vogel, the astute critic, thus characterized her style:

"Frl. Leontine Gaertner not only entirely fulfills high demands as to a thoroughly developed technic, but overshadows all of her colleagues that have come to our notice the past years by the resources of her well rounded tone, warmth of expression and bountiful wealth of coloring which she has at command. The purity of her intonation can never be questioned, while her interpretations are elevated in a marked manner by the positive trait of her genuine artistic spirit."

Miss Gaertner possesses a bright musical intelligence and such a temperament as is the sine qua non of the artist. The breadth of her tone and her unerring technic, together with absolute purity of intonation and intensity of feeling, equip her for her work. Her development is indeed remarkable for one of her years; she is already the mature artist. Fortunately Miss Gaertner owns a genuine Guadagnini violoncello, over 200 years old, which has a mellow, yet brilliant and powerful tone.

Victor Thrane, who is Miss Leontine Gaertner's sole manager, is arranging for her a number of concerts in New York and elsewhere. It is likely that she will be the soloist at one of the Symphony concerts in Carnegie Hall this winter. She has a desire, she says, to visit England and France, and may make a tour through those countries next year or the year after.

Harry Parker Robinson, Baritone.

Mr. Robinson is surely coming to the front, as his merits as a singer and gentleman would merit. Last spring he sang here at a musicale in a down town mansion, when a leading local paper said:

Harry Parker Robinson, baritone-bass, sang Buck's "Creole Lover's Song" with much style, displaying a rich and expressive voice and prepossessing personal appearance; he would be a prize for some church.

Von Klenner School of Music.

THE rapid development of the individuality of the American singer runs, as it naturally should, parallel with that of the American vocal teacher, who, after years of practical experience, reaches conclusions that represent a method in itself. In fact, it is this experience, the contact with the actual facts, this constant pedagogic intercourse with pupils and artists and the many concerts and other opportunities for vocal display as well as the results obtained in the vocal studio that, perforce, give to the teacher his or her final decision, on which the method adopted is based.

Taking a teacher of such renown as Mme. Katharine Evans von Klenner, who, originally a pupil of Mme. Desirée Artot and then of Mme. Viardot-Garcia, of Paris, is a representative in its broadest form of the Garcia method, it only becomes necessary for her to pass through the experiences of the past few years to observe intelligently the adaptation of the theory to American pupils, what to utilize and what to discard, what to emphasize in it and what to treat with less force, and out of all this there develops the individuality of the teacher, this being a synonym of method itself.

The Garcia method remaining as the substratum, a vocal teacher of mental breadth builds up and rears on it a method that illustrates practically the reason, the causes of its own success. In that manner has Madame von Klenner erected her individual theories and their resultant practical effects, represented by an extensive class of pupils, coming from all sections of the country, a class representing one of the largest now in the United States.

To meet the additional demands of the pupils a teacher of solfeggio has been engaged to instruct pupils in that department, so essential to the higher conception of musical theory as applied to vocal development, and to broaden the scope still more the school, as it is to be called, will be known as the Von Klenner School of Music or Vocal School.

We append a short paragraph referring to some of the especial attributes of this teacher, taken from a publication of three years ago.

As Miss Evans is not a woman of fads and fancies, but a thoroughly grounded teacher of a world renowned vocal method, and of enlightened views on a variety of topics, she is an extremely interesting conversationalist. She holds some pronounced views, which are different to those of the majority of teachers. One of these is that everybody can be made to sing. "Anyone," Miss Evans says, "who can express varied emotions in language can also be taught to express them in song." This encouragement, held out to a great many hopeless ones, has already borne good fruit. "If," Miss Evans says, "the ear be good there is every hope of making a singer, even where there appears not a note in the throat, not a great voice naturally, but an agreeable voice, and I have already accomplished it."

The great desideratum here in America is the confidence based upon a true knowledge of the art one is pursuing and the spirit to give expression to it. Madame Von Klenner is exhibiting these traits in her decision to broaden

the scope of her work and developing it on the lines of the Von Klenner method, a resultant, a total of all previous experience represented in one.

Charles Blériot's Death.

Word has been received of the death of M. Charles Blériot, the brother of Mme. Alexandre Guilmant, October 7, at Meudon, France. M. Blériot was a publisher for many years in Paris, and well known and beloved by many of the American admirers of his brother-in-law, M. Alexandre Guilmant.

Harvey Wickham, of Middletown, N. Y.

Mr. Wickham is licentiate of the London College of Music, London, England; of the Metropolitan College of Music, New York; associate of the American College of Musicians, New York; a vice-president of the New York State M. T. A., and organist-choirmaster of Grace Church, of Middletown. This is his ninth consecutive season, and he will soon institute his series of organ recitals, Dr. Ion Jackson singing at the first one. Here is one of his testimonials:

Royal Conservatory of Music,
Berlin, Germany, February 28, 1895.

I have been intimately acquainted with Herr Professor Wickham for years, and have noted with interest his successful career. He is a man of exceptional talent and ability, possesses a thorough musical training, together with an advanced general education. From my association with him, and his work, I know him to be a most earnest and excellent teacher.

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Accompanist.



139 KEARNY STREET,
SAN FRANCISCO, Cal., October 19, 1906.

If it were my privilege to tell each and every one how to gain the most good out of music, how to study, how to advance oneself and others, I could only find three words with which to accomplish everything. Those three words are, "Listen to music."

To those who are studying, to those who want to talk of music even socially, to those who feel that they are carrying remembrances of music heard in other centres, all is as nothing beside the benefit of hearing music. No teacher can be of the same importance who will not go himself and who will not insist that the pupil go to hear music. It is the stock in trade, it is the broad path instead of the stony, narrow road, which grows so narrow that no one can come out of it with dignity and breadth. As I realize that I am again on this subject, I almost feel ashamed, first, in fear that my readers will feel that I can find no other subject, and in sorrow that it should be necessary. But I am free to admit that I can think of nothing else but the impossibility to interest San Francisco in concerts. After having turned over and examined every phase of the subject I am compelled to put the question straight and pause for the answer, which I shall be more than pleased, even eager, to receive:

Why don't you go to concerts?

San Francisco has rarely had so many excellent musical affairs at close range as it has this week, which includes the Kathryn Ruth Heyman piano recitals, Heinrich vocal recitals, Minetti chamber music concert and De Vries concert.

Each concert had not only the elements of enjoyment, but among those who have heard the very best in the largest musical fields there was a sense of unadulterated pleasure, of restful satisfaction, and of keen enjoyment. In no case was the audience what it should have been in size (the De Vries concert has not yet occurred). The argument that people are tired of local musicians cannot be advanced, for with the exception of the Minetti Quintet all were artists from the largest American and European cities, artists whose reputations were made in fields where art is recognized and patronized, patronized because recognized, and recognized because of continued patronage of all that is artistic. Yet San Francisco is a new city; perhaps some day it will awaken to the fact that in order to be thoroughly conversant with the culture of the day more is demanded from a person than to have heard Patti once or Ole Bull once, or to go to the Orpheum because they have such lovely musical attractions.

It was nothing short of daring for Kathryn Ruth Heyman to have introduced herself to a San Francisco public with the Brahms sonata, op. 5, because in the first place this delicate, slight looking little pianist, unknown in the West, as she is in the East, did not in years look able to cope with the difficulties and the tremendous depth of interpretation which Brahms exacts from the executant.

At the close of the number she had carried firm con-

viction to her audience that she was not only a pianist of ability, but a musician with the capacity to give out with understanding that which she was capable of interpreting and feeling with intellect as well as emotion.

Miss Heyman's playing is many sided, and must be regarded as a beginning, even though she has had much schooling, much experience and very much success. Were Miss Heyman's character different, her playing would be acceptable, nay, enjoyable, and one might consider her at her height. With the mind, the ambition, the earnestness of purpose which controls every thought, there is no doubt that her growth will be great. To-day she well deserves the name of artist, and ten years will place her where few women aim.

The important numbers given by Miss Heyman, besides the Brahms, were Beethoven's Variations in C minor, "Sonata Appassionata," Schumann's "Papillons," Liszt's Rhapsodie No. 14, Wagner-Brassin's "Magic Fire" and many of the Russian novelties, Chopin etudes, &c. She may yet give two concerts after her return from Sacramento before leaving for the East, and en route she will play at Omaha and Denver, and those who will have the opportunity should avail themselves of it to hear this charming little artist.

On Saturday afternoon, colliding with Miss Heyman's piano recital, the first concert of the Minetti Quintet occurred, which may have been the cause for the small house, although it is only fair to say that every person in the house was representative of the brains and appreciation of San Francisco's concert goers.

Only three numbers were given, but the three formed such contrast of types that the interest was riveted upon the construction, the style and the literature as literature. The presentation was masterly, artistic, forceful and intelligent. The ensemble was flawless, not alone in strict adherence to tempi, but in shading, in delicacy and in the weaving in and out in the Haydn quartet. Haydn in quartet music is like the undraped figure in art, it is so pure that it must be without a flaw or it becomes commonplace. That the Haydn was the most enjoyable number on the well selected program is in itself significant of the art with which the quartet handled the work.

The Beethoven B major was played in the breadth and dignity which permeates all of these masterpieces; the reverence for the composition was distinct from the first note to the last, and each player answered to the demand made upon him by the composition, and the leader, Minetti, whose musical influence over each man was most noticeable. To this must be attributed the success of this chamber music organization, which has proven itself capable to give the highest class of work in a manner to satisfy the most exacting.

In the Dvorák A major quintet Mrs. Washington, at the piano, showed the high intelligence which was expected of her by those familiar with her capability and she contributed in no small way to the great enjoyment of the afternoon. The next concert will occur on November 12, with the following personnel:

Mrs. Alice Bacon Washington, piano; G. Minetti, first

violin; S. Savannah, second violin; C. Heinsen, viola; A. Weiss, violoncello.

The most artistic singing and interpretations were heard last night, from Max Reinrich, who appeared with Mrs. Reinrich and Miss Julia. The audience was carried into spontaneous, enthusiastic applause, and to-day the comments of the people are most flattering. Critical notice must wait until next week.

Reinrich will give a course of instructive morning recitals and lectures next week, which will be invaluable to students.

"In a Persian Garden" will be repeated at the Metropolitan Temple October 27, for the Teachers' Association. The same cast, under H. B. Pasmores direction, will give it.

Mrs. Olive Reed Cushman, who will leave shortly for New York, will give her last concert here at Century Club Hall October 25. Her concert in Oakland was very successful. As assistant she had Llewellyn Hughes, George B. McBride, E. D. Crandall and Mrs. Margaret Cameron Smith.

Herbert A. Kidder, of Sacramento, was in town during the week. Mr. Kidder is arranging a series of concerts for his city and is securing some of San Francisco's best musicians. Hilda Newman, whose recent concert was so successful, has been engaged. Full account of the engagements will be given later.

Wm. Armstrong, from Chicago, will arrive next week to fill engagements to lecture before numerous clubs in the city. It is rumored that Armstrong will lecture in connection with Scheel and orchestra. It would be most interesting and instructive if Armstrong would give a series of talks on chamber music; it might enlighten a larger number of people as to the real importance of such chamber music as was presented by the Minetti quintet.

The Saturday Morning Orchestra, under direction of W. A. Sabin, will give a concert next month. Grieg's "Holberg" suite and Krug's "Liebesnovella" will be on the program to be presented by these ambitious young women.

The Vested Choir Association will give a festival at Trinity Church November 9. The choirs of St. Mark's, Berkeley; St. John's, Oakland; Christ Church, Alameda; St. John's, Good Samaritan and St. Luke's, San Francisco, will participate. Some of the numbers to be given will be "Magnificat" and "Nunc Dimittis," C. H. Parry; "The Lord is great in Zion," W. T. Best; "Oh, for a closer walk," Foster; "Te Deum," W. A. Sabin. Organist, W. G. Albrecht; director, Wallace A. Sabin.

The concert to be given by Maurice De Vries on Friday night gives promise of great success. De Vries has shown every side of his great dramatic skill and there is much interest displayed in the coming concert and the possibility of hearing him in concert. Minetti will assist him, as also Mrs. Ursomando, who is said to be a very interesting pianist. Mr. Ursomando will play the accompaniments.

EMILIE FRANCES BAUER.

Late San Francisco news will be found elsewhere.

Mrs. Grenville Snelling.

This capable singer, who is now under the sole management of Townsend H. Fellows, was heard to great advantage Monday night. Regarding her singing on this occasion, the New York Herald said:

A delightful musicale was given Monday by Theodore Björkstén, assisted by Mrs. Grenville Snelling, who is well known in New York society. She has a lyric soprano voice of extraordinary beauty and cultivation. She gave the "Cantilene," from "Chevalier Jean," which has lately been revived with great success at the Opéra Comique, Paris, singing with marvelously pure accent and with perfect voice. Mrs. Snelling sang as soprano soloist last Sunday at the Roseville Presbyterian Church, Henry Hall Duncklee, organist, with Theodore Van York, tenor, and Joseph Baernstein, basso.

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THE MUSICAL COURIER, 107 AVENUE HENRI MARTIN, PARIS, October 18, 1898.

MISLEADING COUNSELS.

"BEGIN AT THE TOP."

IS it necessary that a prima donna of to-day begin at the top if she desire to be considered. Must everyone begin with Mr. Grau's opera or the grand opera at Vienna, Berlin or Paris? If a singer begin in a so-called second-class town, with a so-called second-class opera company, is she doomed to remain all her career a second-rate artist? Is this true? Is there no more climbing up the ladder? Must one alight at the top in order to soar in desirable heights? How is that?

Is it absolutely so in America? Is it only so in America? Will it continue to be so in America?

If this is so, then nine-tenths of all operatic students are doomed before the start, and teachers are more than ever responsible. If so, American parents should put their feet down hard, and their money clasp down hard also, against the idea of operatic career. If it is not so, then agents and impresarios and a host of other intermediaries should make every effort to deny it, to set the thing straight, and so keep the doors of logical effort open to theatrical endeavor.

One thing certain is that this idea of beginning at the top has taken root, firm, unshakable root, in the minds of the blind majority of operatic aspirants. Another thing equally certain is that this belief, founded or not upon reality, is one more menace added to the real values of really valuable operatic work. It is a changing of the axis of endeavor, a falsifying of work principle, an undermining of all that is good, worthy and sincere in the perspective of an artist. One cannot begin at the top save by a miracle. Besides there are not tops enough. It sends people to the by-ways of advancement. By-ways in such case are dishonest.

"We have got to be foisted," is the first axiom of the new reasoning. "No matter how," is the second. "It is not education, but relation that is necessary," is the third and last.

This makes the acceptance of the most questionable forms of inducement possible. It puts the singer on the quest for "influence," and one can imagine the bog and morass of vulgar stage acquaintance to which she is willing to bow down in the search. If there is anything on earth more vulgar and low than a low-bred stage influence it has yet to be found. "High-bred" moneyed influence, to be "worked" outside, so as to reach the theatrical influence, is still more loathsome.

A mongrel sort of study work may be done in connection with these proceedings, but good-by to proper, legitimate preparation, once the idea of "beginning at the top," with all that the term implies, enters the mind. It is as

the difference between horse race speculation and legitimate commercial advancement.

"Life is too short," the singer says, and there are not wanting influences to encourage her in the idea. When these active efforts are not adopted, a weary wearing out by waiting, instead of a ripening by correct activity, is the inevitable result. Proof is not lacking as to either of these endings.

For common barroom girls and women born in theatres and stage barns this is bad enough. With nice, white, clean, well-born daughters of good American families, it is repulsive and infinitely sad.

If this condition of things exists in the States, which is by no means probable, it is but a false, weak, short-lived sidelight of our unformed art life, and is destined to go the way of all things weak and false. But no person of any inlook into things could be made to believe that it longer exists there to any extent. It is too stupid a thing of which to accuse Americans. People whose interest it serves to say so, say so, it is true; but does that make it so? Is it reasonable that it should be so?

If a singer of power and resource lights unheralded, for instance, in Timkinsville, Neb., and does certain things with tones, phrases and roles which cause people to look at each other and nod and then listen, and go home with all sorts of unusual feelings (uppermost the desire for the next performance), something which makes them say to people they meet during the day: "Were you at the opera last night? Ah, you missed it! There's something like it! You must go! I am going again," don't you suppose that the man, whoever he is, who has to pay the expenses of these performances, feels the action of these feelings upon his money stomach at the end of the week? Do you not suppose that he recognizes it? Do you suppose that he cares where that person came from or what she knows or who taught it to her, or if she found it out herself, or what nation's sky was over her head when she discovered or acquired those resources? Do you suppose he stops to trouble himself about these things? Do you suppose he is going to refuse engagement to such a person for any reason on God's earth? Most certainly not. Why should he?

If this thing happens to Tad Timkins, who "runs" Miners' Hall in Timkinsville, do you suppose that it is not going to be heard of by Thaddeus Tomkins, of the Concert House at Tomkinsville, who immediately bethinks himself of some trick by which he can get the girl away from Tad. Mr. Thaddeus Tompkinson, of Tompkinson-town, where they have real opera in an opera house, immediately bestirs himself as to how he can outwit Thaddeus, and Director Thompson, of Thompson City, needs but his name to win the "prize" away from all of them.

First thing the singer knows she brings up at St. Louis or Minneapolis, each tug pulling her farther East and further up, and each tug having been made by the pleasure of the audiences she pleased, not by the position she ever occupied before they heard her.

The New York director's first intimation of what is going on is a slap he gets between the shoulders from a genial traveling man who has passed through one or more of the above favored towns, and who tells him: "There's something like it." Next, friends in from the West visiting in New York tell him there is something out there he ought to have. Next he gets letters from musical friends telling him he had better hear Miss X. Next he hears from "agents" willing to aid him "for a consideration." Finally, the papers seeing that an "effect" is being made begin to talk, and that settles it. One night a man invites him to go to the death-bed side of a millionaire who thinks of leaving him all his property. But the director says: "No, this is not the time to bother with millionaires' heritages. I have got to run over to St. Louis to get the new 'star.'"

Arriving in St. Louis, do you suppose this man stops to find out whether she is coming from the top or from the bottom, out of the sky or out of the bowels of the earth? Do you suppose he stops to find out who taught her, or where she learned, or what she knows? Why, he does not even need to see her or hear her sing. He does not need to go into the house at all. All he needs is to stand outside upon the sidewalk in front of the doors and see the people bustling and hustling through them, with that strained, bursting, determined look which Americans

wear when they think there is something going on which they may lose while others get it.

That is the sort of "knowledge" the director wants, and that is all he wants. Except for appearances, he would be perfectly willing to sign the contract there and then out on the street to return to New York by the next train and have the "object" shipped on next morning. What does he care that she began in Timkinsville? He needs just that sort of person in New York. And she gets there because she is needed and for no other reason on earth.

"Yes, but the first hearing," says the singer, "the chance to show what we can do, that we cannot get without some sort of prestige unusual, no matter how fictitious. We can't get heard in the first place unless we can produce a big label, whether true or false."

That, too, is all nonsense. There is nothing in it. Where there is sugar there are flies; where flies, there is the spider. Wherever there is a tendency to operatic work there is somewhere in the town perched behind his desk the intermediary, the "agent," "doing the business." That person may not be able to spell the message by which he tells a singer she can come down and let him look her over; he may not be able to whistle "Old Black Joe," and he may have been a coal-heaver by profession up to the present office incumbency, but he has not the least trouble in getting any singer in the place to come down and be looked over in response to his invitation.

If he has good common money-making sense he does not depend upon his own "appreciation." He has "happen in" a few "friends," who talk her over when she is gone and so give him his cue. If she interests them you may be sure she is asked to please to call again. Next time the audience is bigger, and the "man from the opera house" is among them. If she interests him she sings next time in the opera house, one morning with critics among the scattered people sitting around with hats on. If she interests them she sings later on in that opera house in the evening with a regular audience in the seats and hats off. Then is her chance to make her success. If she makes it there, she can make it elsewhere. People are everywhere the same.

In all that combination of indifferent, self-interested people there is not one who ever asks, except out of curiosity, where the singer came from or what were her antecedents. Whatever the results of such questions might be, they would have no bearing whatever on her engagement, provided her usefulness in a money-making way were evident. No one whose money-making usefulness was thus assured was ever yet refused an engagement on account of or for lack of previous engagements. On the contrary, one who had been pushed into hearing by favoritism, by chance, by pushing, by influence of any kind, who did not sustain it by just this sort of power of usefulness—resource—drawing power—could not either make or keep a position before this same combination of people.

How many singers have been tried by these topmost authorities, have been given every chance through influence brought to bear, and who have never reappeared! Beginning at the top or beginning at the bottom, the one essential point is that the person possess this drawing power. With it she does everything, without it nothing.

Naturally the more in evidence a person is when one is looking for her the more easily is she discovered. But this case of discovery has nothing to do with success. Nothing whatever. There is never a day of her career that the capable singer or actor is not needed. Managers need her as much as she needs them. They are always on the lookout for her, always on the alert to hear of her.

For this she does not have to appear at the top first. It makes no sort of difference where she appears first. She can climb from any start in any grade or any degree, and not only climb, but leap, provided only she has the power—that is, the power of making people come to the opera house; that is, of being "useful" to her manager. The other manager is sure to hear of her.

Any other force or leading or help to place a singer in a first-class position is false and treacherous and uncertain, if not certain of a fall. The higher the top the worse the fall. Nowhere is this fall more certain, more inevitable, than in America, where the proxy table is supposed to exist; no place in the world where people so resent being cheated or being dictated to as to an in-

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ferior article. Look over the burial ground. Illustrations are not wanting.

MUST HAVE SONG SOMEWHERE.

What does an impresario mean when he says to a singer, Go over to Europe and sing somewhere there and then I can do something for you? Does he mean that the girl is to come over here to Europe, make any sort of an appearance anywhere, spurious, hollow or solid, as the case may be, procure in some way some press notices, spurious and hollow as the "appearance," and run back to claim leading parts in a leading opera house the day of return?

Does he mean that the singers he now has will only tolerate the newcomer who is branded "appeared"? Does he mean that the people or critics of that city will deliberately stay from the opera house unless Mlle. X. is labeled to have sung in Marseilles or elsewhere?

What does he mean?

He means one of three things: Either that the singer to whom he is speaking has to his mind no trace whatever of the talent he needs, and wants to get rid of her without telling her so, or he means that he has plenty of people without her and does not need her and wishes she would go off and busy herself till he does need people, or that he has no intention of running any risks with her; that she must go elsewhere and prove herself truly exceptional, so as to give him something to advertise about, so as to draw the crowds at first, which she is afterward to keep.

This last result, her "singing somewhere," may produce and it may not. This all resolves back again to the question of inherent personal power. One has to live among American musicians over here in Europe to realize the evil effect of the misunderstanding of this advice from managers, or rather the evil of the "advice" itself, which is falsely worded.

If such people would say instead: "Go get experience, get authority, get power over yourself and over people; get stage knowledge, gain certainty, get strong," it would be an entirely different thing. This counsel taken in the proper spirit would lead to real self-inspection, real search, real engagement, real drawing power and real success, if in the girl's possibilities, or a stopping short if not.

As it is, nine times in ten the results which singers seek after being told "Go sing somewhere first," are good for nothing. They get, God knows how, the chance to sing somewhere, God knows where. They get, God knows how, some press notices, spurious and valueless often as the "appearance," and they expect these are going to win them first-class American prizes. The result is inevitable disappointment.

GO OVER AND STUDY A WHILE IN EUROPE AND THEN I WILL GIVE YOU A POSITION.

Another class of "counsel" equally harmful, equally misleading, is that of concert and other agents who keep the above phrase "on tap" for people they cannot employ.

The effect of this suggestion, stupidly and ignorantly given, is but too evident in the practice of the girls thus sent out into the dark on a blind quest.

What do such men mean when they say this to girls? Do they know what study in Europe means in order to reap benefit from it? Have they ever been to Europe? Do they even know what is taught there or how it is done? Do they know how much time proper "study" would mean? Do they dream how much money it would cost? Do they think of the harm that may result from the venture so idly proposed? Was ever one of them willing to advance money on such a venture at the risk of getting it back through the beneficial results? Do they think at all, these people, when they ask these things?

They give these girls the idea that it is because of excessive endowment that such a suggestion is given, and

that there is something mystic in the European air, which, brought in contact with that exceptional endowment, will make it suddenly burst into something wonderful, when all that remains is to return by the next boat, offer themselves to these same agents and walk into Golconda and fame out of their offices.

Was ever one of these men known to engage one of these people he had thus thoughtlessly sent "out into the dark"? If every girl deceived by the trick were to insist upon engagement as the result of it, what would become of the agents?

It would be comical if not sad to see the faith which these stereotyped advices give to those confiding girls.

A comical feature of it is the twisting of conscience that takes place to come up to the "requirements" without going through the necessary "preliminaries."

A young instrumentalist, for instance, came over here, told by an agent that unless she was "heard in Europe" he could not engage her.

What that girl went through to be heard in Paris! to play before one artist, in two parlors, and once in a hall in combination with another candidate for fame, equally anxious as herself to be "heard in Europe." In the latter case the girls paid, themselves, for the room and then hailed their friends into it. Thus they were "heard in Europe!"

After the accomplishment of this feat, the girl deliberately went home, remarking with entire gravity: "Of course now I can say I played in Paris." The straining after truth to "say" she played without any tugs of conscience as to the gulf between the reality of things here and the imagination of people at home when they heard of it, would have made a study for moral philosophers. Why not hide somewhere in America for a year and then "say" they had been in Europe?

Another girl complaining bitterly that she made no progress whatever either in French or music, after having tried three professors, was asked why she did not represent the case to her parents, when, of course, she would be allowed to go home and go properly to work.

"Oh—h—h!" she screamed, "what an idea! Why that would ruin us! You should see the letters we write home! All gold and glitter and the grandest accounts of the most wonderful things. Why, that is the trick to write grand things home to the folks so the folks can show it to the agents, so that after we have lain round over here a year or so we can go back and get any positions we want—lots better than the folks who have only been at home!"

These cases are authentic. This does not mean that there is nothing to be learned abroad or teachers to teach it. It is not that. It only goes to show what may happen through ignorant and ill-advised "advice" given to ignorant and ill-advised persons.

If these men would only say instead: "My dear lady, you have talent, but you need a thorough musical education. You need repertory and style and language and experience with musicians. Get all that is to be had at home and abroad and if you have profited by it when you come again you will be an efficient, capable singer who can make money for me, and, of course, I will engage you then—not now."

That would set the girl to thinking, working. But this is not what they say—unfortunately.

FANNIE EDGAR THOMAS.

Kinney, Accompanist.

Horace Kinney, who is Francis Fischer Powers' right-hand man, and accompanied him this summer to Denver, as well as accompanied him at Denver, is again in the city and active as usual. He looks fat and happy, and evidently enjoys life.

Arthur Reginald Little.

ARTHUR REGINALD LITTLE, who is this year with that energetic manager Townsend H. Fellows, has been doing excellent work abroad the past season and has received much favorable comment in the different European cities. We quote the following:

Mr. Little displayed powers of an exceptional character and surmounted all sorts of executive difficulties with the greatest ease. The brilliancy of his playing cannot be gainsaid, and it showed a power and delicacy that were thoroughly appreciated by the audience.—London News.

Mr. Little's interpretations of Beethoven, Schumann, Chopin, Liszt and Rubinstein were very fine, and a caprice by Paderewski was brilliantly rendered, while the delicacy of his touch and finished technic were apparent in Chopin's Nocturne. Mr. Little is a composer as well as a performer and a concerto by him will be produced shortly.—London American.

Mr. Little's numbers were those which only the best masters of the instrument would care to give before a critical audience. None but the only Paderewski could have won such success, amounting to a triumph.—London Letter, New York Sun.

Hildegard Hoffman.

The handsome young woman possessing this alliterative and euphonious name needs no introduction to MUSICAL COURIER readers. We shall, however, here reproduce occasionally a newspaper reference to her singing, in order that her upward progress may be noted. The following is from the Brooklyn Eagle:

Louis Koemmenich's concert. The composer was fortunate in having much of his music sung by such thorough artists as Miss Hildegard Hoffman and Mrs. Josephine Jacoby, and their good work added much to the interest of the occasion. "Ah! Could I But Forget Thee" and "The Maiden and the Briar" were beautifully sung by Miss Hoffman.

Carolyn Yeaton Here.

Miss Yeaton has returned from a vacation spent principally in Maine, and is sure to be seen and heard this coming season. Concerning the pleasant affair given late last season by Miss Yeaton, THE MUSICAL COURIER at the time said, in part:

Miss Carolyn L. Yeaton's musical and reception last Tuesday evening began and ended in a pouring rain; nevertheless, the old downtown mansion in which it occurred was thronged with people, who came to hear a program of piano, violin and vocal solos. Other duties kept me until late, and of the numbers I heard I was much impressed with the pianistic talent and development of Morris Class, Miss Edith Cairns and Miss Mary L. Ludington, all pupils of Miss Yeaton. Miss Yeaton is to be congratulated on a very pleasant and successful musicale, in which her pupils contributed not a little to the general enjoyment.

Schmauk and Luther League.

The elaborate musical program given last Thursday evening at Carnegie Hall, at the eighth session of the third national convention of the Luther League of America, was under the direction of Emanuel Schmauk, the well-known conductor, composer and teacher, who had a chorus of several hundred voices under him that evening. A novelty was César Franck's 150th Psalm, given for the first time in this country, the English translation by Mr. Schmauk. Becker's ninety-first Psalm was also sung, with soli well rendered by Madame Garrigue-Montecchi, alto; Townsend H. Fellows, bass, and closing with the fine old chorale, "Nun danket alle Gott." Mendelssohn's little known, "Fest-Gesang," in which the Luther battle hymn occurs, was also sung. The other solo singers were Mrs. William Weston Miles, soprano, and Theodore Troutmann, tenor; Mrs. Laura Crawford, solo organist, and Mr. George J. Mager, organ accompanist.

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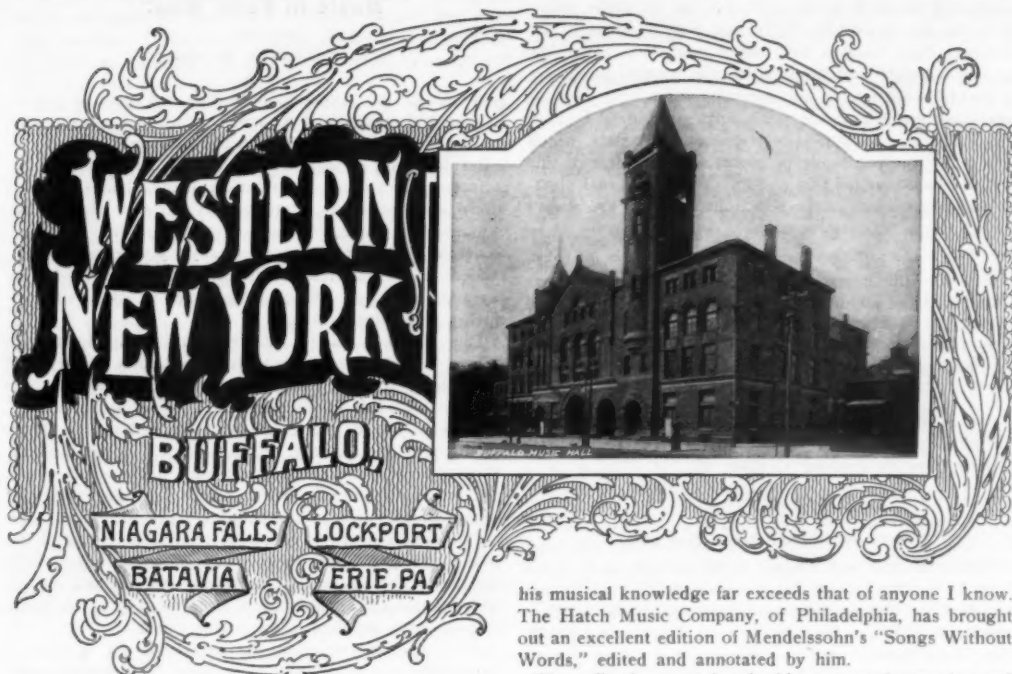
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WESTERN NEW YORK OFFICE THE MUSICAL COURIER,
719 NORWOOD AVENUE, BUFFALO, October 28, 1898.

The harp that once through Tara's halls
The soul of the music shed
Now hangs as mute on Tara's walls
As if that soul were fled.

—MOORE.

BUFFALO'S music-loving public may drape their beautiful Music Hall in deepest mourning, for a dense gloom surrounds us. The Symphony concerts, which have been our pride and boast for the past nine years, are to be discontinued this season. F. C. M. Lautz, the promoter, who, by his noble generosity, covered the deficit all these years, issued the following notice in the *Commercial* of October 6:

"GENTLEMEN—The undersigned begs to announce that he does not feel warranted in giving the contemplated series of concerts this season. However, he feels confident that with the co-operation of the many good friends which the orchestra enjoys, some plan will be matured during the coming winter to establish the orchestra concerts on a permanent basis for the future."

With Buffalo's wealth and pretended love for the art, it is surprising and much to be regretted that a few prominent citizens could not be prevailed upon to establish a guarantee fund.

The loss of concerts will also mean a loss to us in another direction. John Lund, the conductor, will be sought by other cities, as he is known to be one of the best of directors, acknowledged as such by Rafael Joseffy, Zeisler, De Vere and other artists.

I am glad to state that in other directions the musical season promises to be brisk. An excellent series of concerts will be given at the Twentieth Century Club Building, beginning November 4, with a vocal recital by Mme. Johanna Gadschi. December 9 the program will be given by Franz Wilczek, the talented Hungarian violinist, and Miss Sara Anderson, the American soprano. Next comes Plunket Greene, then the Kneisel Quartet. This series of recitals is arranged for the Twentieth Century Club members only.

One of the busiest musicians in Buffalo is the well-known president of the New York State Music Teachers' Association, Jaroslaw de Zielinski. He is clever and witty, and

his musical knowledge far exceeds that of anyone I know. The Hatch Music Company, of Philadelphia, has brought out an excellent edition of Mendelssohn's "Songs Without Words," edited and annotated by him.

The collection contains, besides a most instructive and delightfully written preface by Mr. de Zielinski, a biography of the composer and articles by various writers upon "His Works," "His Influence Upon Musical Life,"



J. DE ZIELINSKI.

"Mendelssohn in Literature" and "Mendelssohn in Teaching." This is the first work I have seen in the English language which is so complete.

Mr. de Zielinski writes for the *Musician*, of Philadelphia. He is also editing for the Hatch Music Company some concert numbers heretofore known only in Russia and the northern countries of Europe. He was recently appointed organist and musical director at the Richmond Avenue M. E. Church, where we are soon to have a series of organ recitals by Wm. Carl, I. V. Flagler and others. Mr. de Zielinski's method in teaching commends itself to all earnest students, and he is busy in that line at home as well as two days weekly in Olean and Bradford. Mr. de Zielinski is booked so far for six concert engagements, and he is otherwise extremely busy, as president of the New York State Music Teachers' Association, to prepare for a rousing meeting next June in Albany. His last concert,

held in Bradford, Pa., September 27, was highly commented upon by the press, Henry Marcus, the talented violinist, of Buffalo, sharing the honors.

Angelo Read, the director of the Central Church choir, who has been director of the Vocal Society for a number of years, a valued teacher of piano, harmony, &c., has, in compliance with a number of requests, decided to organize a chorus of a limited number of selected voices for the purpose of studying oratorio work this winter.

Eminently fitted for this work, by reason of his Canadian-American nationality, for the English study oratorios from childhood, making it a part of their religious services, we may hope to hear some excellent public performances. U. S. Thomas, organist of Central Church, will assist Mr. Read in this praiseworthy work.

Wm. J. Sheehan, teacher of voice culture and director of the Buffalo Opera Company, intends to resume opera rehearsals and give light operas on a more elaborate scale this season. He has secured many subscribers. He will give a series of free monthly recitals, being assisted by his brother, James Sheehan. Wm. Sheehan is also director of the First Baptist Church choir, and expects to give, with his chorus of forty voices, special musical services with short cantatas and oratorio excerpts.

Hobart Weed has arranged a concert in honor of the choir boys of St. Paul's Church, under the direction of the talented organist and director Andrew T. Webster, to be given in the Twentieth Century Club House November 22. Miss Blenner, soprano, and Miss Hörlocker, alto, both from New York, have been engaged as soloists.

Miss Alice Whelpton's series of soirées, given at the homes of prominent citizens, were very artistic and enjoyable last season. We are glad that she intends to repeat them this winter. Associated with her are Otto Malms, violin, and Richard Fricke, cello. Both series of concerts, for the afternoon and evening, will be by subscription. At the first concert the artists will play the Saint-Saëns E minor Trio, a beautiful work, and not given before in Buffalo.

Miss Whelpton's father is doing a good work by forming free classes in sight reading for the working people, and for their convenience Sunday afternoons are appointed for their time of meeting, at the Catholic Institute Building.

Frank Kuhn has organized a string quartet, the members including Messrs. Koepfing, Ball, Kuhn and Fricke. All the artists have been members of the Symphony concerts and their popularity will gain them many engagements.

Five lovely songs for mezzo-soprano or contralto, by our Rev. Ludwig Bonvin, S. J., have recently been published by Breitkopf & Härtel. Real gems are the settings of Longfellow's poem "The Rainy Day" and F. W. Weber's "Song of the Lark Sounds O'er the Meadows."

Another composer of note is Dr. Mitchell, organist of Trinity Church. At the Peace Jubilee at Chicago an anthem of his was sung by 900 voices. He is at present in England.

It is with pleasure that I report that our well-known organist, Wm. Kaffenberger, has been engaged by the Brooklyn Institute of Arts and Sciences for an organ recital at the New York Avenue Methodist Church next spring. He is a most unassuming man for such a clever artist. He astonished the audience at the New York State Music Teachers' Convention, at Binghamton, a year ago, by playing a whole program of difficult organ music from memory.

The youngest but also one of the most talented of the organists of this city is Wm. J. Gomph, who so efficiently supplied for F. W. Riesberg at Rutgers Presbyterian



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Church, New York, during Mr. Riesberg's summer vacation. He is a pupil of Dr. Tipton, organist of All Saints' Cathedral, Albany, and is organist of the Lafayette Presbyterian Church, where Mr. Lund is director. Mr. Gomph expects to give free monthly organ recitals at that church this winter. With an immense technic for one so young he is sure to become famous.

* * *

Miss Mary Howard is organist and director at the Church of Our Father. The soprano is Miss Harriet Welch, just appointed to fill the vacancy created by Miss Sarah Tilden's departure for Pittsburg; alto, Miss Neenah Lapey; tenor, Claude Stephan; bass, Percy Lapey. Miss Welch is a general favorite, possessing a sympathetic voice that pleases all audiences. Miss Howard's School of Music has opened with more pupils than ever before, and has excellent piano and violin departments, in charge, respectively, of Miss Elinor Lynch and Ludwig Schenck. Miss Lynch is fresh from a year's study in Vienna under Leschetizky. Miss Howard is musical editor of the *Express* and assistant supervisor of music in the public schools. Many Buffalonians have enjoyed her numerous letters from London about the "Nibelungen Ring," at Covent Garden. Miss Lynch and Miss Howard were delightfully entertained by Mme. Ella Russell, Miss Susanne Adams, Miss Marian Weed, Plunket Greene and others.

* * *

Mrs. Henry Jacobsen recently played at a musicale given in Rochester. She is a talented pianist, and has been in Europe for the past year to perfect herself in technique, harmony and counterpoint. Henry Jacobsen has been elected director of the Ladies' Tuesday Morning Musicales, of Rochester. He is also director of the Buffalo Saengerbund.

* * *

We regret that Miss Sallie Tilden has left Buffalo to accept a fine church position in Pittsburg. Miss Tilden is a most charming young lady and will gain hosts of friends in Pittsburg. Miss Shannah Cummings, now of New York, was formerly soprano at this church.

* * *

Mrs. Alice Lathrop Scott, the violinist, who has just returned from a very successful concert tour, appearing with such artists as Chadwick, Nevin, Arthur Foote, Whiting, Bendix and Frederic Archer, will devote her winter to teaching. She teaches the Joachim method, and was a pupil of the great master.

* * *

Edward Randall Myer, teacher of voice culture, who was

a pupil of Edmund J. Myer, of New York; M. Delle Sedie, Paris; M. De Trabadelo, Paris, and Sig. V. Vannini, of Florence, Italy, located here about two years ago. He has made himself indispensable to the musical public by his earnest work for the advancement of his large class of pupils, among whom are such artists as Miss Harriet Welch and Mr. Steffan. His last season's recitals, which were under the patronage of representative ladies of this city, will be continued this season. They are a real pleasure and educational, as the selections rendered are always of the best.

* * *

Under the able management of Mrs. E. M. Berlin we are to have another lecture by the great critic Henry Edward Krehbiel, to be illustrated by Mrs. H. E. Krehbiel, and Miss Marie F. McConnell, pianist. Already the sale of seats has been large.

* * *

The Seidl Orchestra, with Henry Schmitt, conductor, and Miss Sara Anderson, soloist, gave a concert at the Star Theatre, Sunday evening, October 23.

MRS. KATHERINE RIESBERG.

Kate de Jonge Levett, Soprano.

This singer, so well known to all concert goers a few years ago, will again be heard in public this year. When she sang at a fashionable concert in this city a couple of years ago this was the comment on her singing by the *New York Herald*:

Mrs. Kate de Jonge Levett proved herself a vocalist of rare intelligence. The cavatina and aria from "Le Cid" (A. Thomas), full of intricate cadenzas, was given with the greatest ease and finish, showing complete control of the voice. "Twickenham Ferry" was given in response to an enthusiastic encore, and was so pleasingly sung that it was redemanded.

New Björkstén Studio.

Mr. Björkstén's Carnegie Hall studio (entrance on Fifty-seventh street) is a dream of artistic taste and elegance. No one who knew the former so-called "club room" would recognize it. It is full two stories, with balcony, and will easily hold 200 people. There is a fine large platform, with bas-reliefs of Wagner, Bach and Handel just above, a two-manual pedal organ at one side, grand piano, &c., and with the many interesting souvenirs the ensemble is quite ideal. Mr. Björkstén has in mind some unique affairs in the educational line for his pupils and a few guests, which will soon be announced. A busy man is this teacher.

Music in Porto Rico.

By LOUIS G. MUNIZ.

I WOULD like to possess both time and space to give a full and enumerated account relating to the history of musical art in that new American possession.

Besides being of high interest to those to whom will be intrusted the care and development of the island's musical future, a critical study of musical art in Porto Rico would contain many a page of interest for the public.

Yet I will content myself to-day by offering to the readers of THE MUSICAL COURIER a short review, if I may say so, a bird's-eye view, of the entire situation without further going into details.

This I believe will be sufficient for the intelligent and critical American musician to regard the new field spread before him, which, if cultivated by skillful hands, promises to give as a result an abundant and prosperous harvest.

We have already heard and read much about the Porto Ricans. Their principal characteristic is submission. Moreover, they have the sweet and melancholic nature so common in the Southern races. However bad the treatment be, never a complaint escapes their lips. We have had recent proofs of it—the relative quietness of the island during the war with Spain. Even though greatly desiring independence and freedom, she retained respect and submission toward the mother country. The same disposition is reflected in the native music.

The "Danza," which is par excellence the symbol of that which represents love, languidness and quietness, will give a right idea of their nature. It is the favorite air in fashionable drawing rooms and also among the lower classes. The introduction, or "paseo" as it is called, counts sixteen measures in 6-8 time. It has to be repeated once so as to give the young dancer time to fetch his partner from her seat. After the "paseo" follows the dancing part. It is a trifle slower than the introduction and its rhythm is full of both dignity and simplicity.

The orchestra is heard in four different parts, each containing sixteen measures divided as the introduction and also repeated twice. This already played, the "paseo" is heard once more, and under the spell and charm of that fascinating and enervating music the gay young couples walk around the room, he murmuring in a whisper into the tiny, almost divine ear next to him words which only she and the fan must hear—the indispensable fan which her lovely hand balances to and fro with so much grace.

The composers of the "Danza" are invariably natives.

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The Porto Ricans claim that no other but a native can either compose or interpret a "Danza" in due and correct manner. How immensely he enjoys seeing a Spanish musician struggling to play one of them! The attempt is almost sure to be a failure.

The peculiar movement of the "Danza," the special time it possesses, its rubato, Czardas like, and its many capricious nuances can never be acquired by a stranger, not even after living many years in the country. It must have rocked you to sleep when in the cradle to penetrate you thoroughly, otherwise it is nothing but a coarse imitation. Sad to say, it is precisely to this veneration and love for the native air that the Porto Rican owes his drawback in the musical world.

The "Danza," like many other popular melodies, is subject to criticism. Its musical structure is weak and does not always shine by its correctness, but in spite of all this the native renders it an ideal worship. The average Porto Rican disdains Chopin, and Brahms is unknown to him. Italian operatic music is the favorite after the native airs. Of this the modern school is very little appreciated, and instead operas like "Norma," "I Puritani" and "Martha," the very essence of quack music, fills their heart and soul with delight.

Almost every year the island is visited by some Italian operatic company, of which one or two of its members are sufficiently good to be heard, if not with pleasure, at least with patience, but as a general rule, in the majority of these erratic companies, from tenor to chorus, including every member, all sing in a manner which would deserve prison in any other country less benevolent than Porto Rico.

Vocal art is an illusion; teachers do not exist, and in consequence "singing" is a mere word. Nevertheless, enough to show their artistic disposition, in almost every home the servant of the house, after terminating his day's work, sits upon the threshold on a moonlight night and accompanies himself with a "tiple," sing typical melodies, often composed by himself.

The "tiple" is an instrument which could best be compared to the violin, although it is smaller and of somewhat different construction; it is the favorite instrument of the "jibaro" (peasant), and is played with a small shell. Its three strings furnish the melody when the guitar plays the accompaniment.

Porto Rico has no conservatory of music, and if perchance the country has brought forth a musician of merit, it is due to France, Germany or Spain, where they went to accomplish their musical education.

No more Indians are to be seen on the island. The primitive race has entirely disappeared, and rarely do you find a relic of times gone by. Yet, as a remembrance of their past existence, there are two instruments, much in use among the country people, whose Indian origin is easy to discover at first sight. One of them is called the "guiro," and consists of the shell of a long curved gourd, notched from end to end with a multitude of lines. A piece of stiff wire scraped along them gives the desired sound. The ability in playing this so-called instrument consists in marking with preciseness, metronome like, every beat of the movement.

The other aboriginal instrument is called the "botija." Imagine a large glass jug with a rather small opening, through which the player blows, producing a deep, grave sound, so as to resemble the note of a bass. It never varies and is fitted to accompany any melody.

A date in Porto Rico's musical history, of which the inhabitants are very proud, is the tour through the island of the then Mlle. Adelina Patti, in company with the renowned American pianist, Mr. Gottschalk. Mlle. Patti was about fifteen, and if we have to believe the chronicles, fell a victim to Cupid's arrows, becoming desperately in love with a dashing Porto Rican. Who knows? Perhaps had

they married, the great cantatrice would have become a famous performer on the "guiro" or the "botija," instead of the marvelous singer into which she afterward developed.

Excepting these two celebrated artists, I do not know of any other of equal calibre visiting the island.

It is fair to confess in encomium of the Porto Ricans that their musical disposition is natural and only requires proper development.

To the Americans is now intrusted the musical future of the island. Needless to say, they will surely afford the Porto Ricans all the opportunities of developing their abilities, not only in music, but in everything related to mental culture.

In some of the principal towns of the island, the public concerts are performed by the regimental bands; once or twice a week they assemble in the principal square and play a program which has nothing classic about it, containing, as invariably it does, echoes from old Italian operas, Spanish airs, and several Strauss waltzes.

The native airs are left out of the program, as the band players are all Spaniards, and they cannot give the "Danza" its peculiar twist and time.

San Juan, the capital of the island, has had the privilege of possessing a permanent orchestra, organized and led by a distinguished and talented artist, M. Fermin Toledo, who, at present in Paris, France, successfully represents the Aeolian Organ Company, of New York.

After M. Toledo's departure from Porto Rico, the orchestral organization ceased to exist. In the entire island there was not a character sufficiently active to keep it in line. This shows that if natural talent really exists among the Porto Ricans, American energy and activity will be necessary to develop their musical inclinations.

The social revolution which will ensue, as a consequence of the dominion of a more powerful and active race, will eventually vanish the timidity, the weakness and debility which represent the Porto Rican character.

Is the Porto Rican native music likewise bound to disappear?

A California Tenor.

Townsend H. Fellows is arranging dates for the San Francisco tenor Willis E. Bacheller, who is meeting with success wherever he appears. He has a clear, full, powerful and always pleasing tenor voice. The following is from the Oakland Enquirer: "Under the spell of the finished song delivery of Willis E. Bacheller, one is tempted to exclaim, 'The most artistic and refined singer ever heard in these parts!' In phrasing and a certain scholarliness he has no peer. His work is so refined in all its parts that one listens with bated breath not to lose one feature of the delicate, classic notes. Mr. Bacheller was the hit of the concert, and such is his art that he may sing much and still be in active demand."

Mina Schilling.

The popular soprano, Mina Schilling, will take part in the "Merry Wives of Windsor," to be given under the auspices of the Musarian Society. Although of German and French descent, Mina Schilling prides herself as being thorough American in education, having gained her musical knowledge entirely in New York. Brought up in an atmosphere of music, she has always been more or less associated with the best musicians. Gerster, one of her best friends, was among those who recommended the cultivation of her voice. Her constant piano study, familiarity with the scores of various French and Italian operas, which she studied with Fursch-Madi, her understanding of Wagnerian music, all assist in making her work artistic. She has not sprung suddenly into notice, but is making herself steadily and surely known and appreciated, although still very young.

Letter from Italy.

VENICE, Italy, September 28, 1898.

VENICE on a rainy day—or worse, a week of rainy days—is one of the most dreary and doleful places imaginable. Venetian life at such times becomes an existence of confinement to dark rooms, rendered more gloomy than in other towns on account of the narrow streets (except on the Grand Canal or in the open squares); walking under an umbrella is next to impossible, for most of the streets are too narrow to permit the use of one. The visiting strangers and "elegant loafers"—among whom Italians are quite as numerous as foreigners—will then hang around the old and famous Florian and the Quadri cafés in St. Mark's place, or stroll about under the arcades, looking in at fancy shop windows.

To thoroughly enjoy a stay at Venice one must have the gloriously blue sky, with its bright, dazzling sunshine, and by night the splendor of a big full moon to light up a serenade on the water, or to enjoy the music of the band in the Piazza.

Venice under united Italy has become very prosperous, having a population of 158,000 or 160,000, including the suburbs.

The city is intersected by innumerable canals, from which most of the houses rise directly, though some of them are flanked with narrow footpaths. Among these houses extends a labyrinth of lanes, called calli, paved with stone, brick or asphalt, and alive with picturesque and busy throngs.

The gondola and the barca take the place of cabs at Venice. They are painted black, in conformity with a law passed in the fifteenth century. The shouts of the gondoliers on turning a corner are most weird and melancholy. It is not necessary, however, to constantly employ a gondola, for one can go all over Venice on foot; there are many bridges over the canals.

The Grand Canal divides the town into two unequal parts, and the first thing a stranger usually does is to take a gondola trip through the Canal Grande, and so gain an excellent idea of Venice.

In the city the Cathedral of San Marco forms the central and starting point.

The scene in the Piazza (three sides of which are formed by the Procuratie, or royal palaces, and the fourth by the Church of Saint Mark) on a beautiful summer evening, seated in front of one of the cafés listening to the music, or promenading, is one that will not soon be forgotten.

Several times during the day the large flock of pigeons, once fed here at public expense, but now dependent upon strangers and private charity, is a very pretty sight. Grain may be bought from the various loungers in the square, and you can also have yourself photographed in the midst of these feathered guests.

The Church of San Marco forms a singular and richly decorated combination of Gothic and Oriental styles. It was founded as early as 828, to receive the remains of Saint Mark, brought here by the Venetians from Alexandria in 829, but was not made a cathedral until 1807. The four bronze horses over the middle of the five bronze doors are from Nero's time.

Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,790 square feet and the interior is profusely decorated with gilding, bronze and Oriental marble. Some of these mosaics, said to date from the tenth century, belong chiefly to the period between the twelfth and sixteenth

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centuries, and afford interesting evidence of the aptitude of the Venetians for pictorial composition.

* * *

The Palace of the Doges, founded in 800, has been destroyed five times by fire, but each time was rebuilt in grander style. The exterior, lined with small slabs of colored marble, and with two pointed arcades of 107 columns (thirty-six below and seventy-one above), is said to have been built in the Gothic style in 1424-42.

The upper arcade, called "La Loggia," is remarkably rich. Under the Republic sentences of death were proclaimed between the only two red marble columns, the ninth and tenth from the main portal.

The capitals of the short columns below (which have no bases) are decorated with foliage, figures of men and women and animals.

* * *

The Canal Grande, the main artery of the traffic of Venice, is nearly two miles in length and 33 to 36 yards in width, and intersecting the city as it does from northwest to southeast, resembles an inverted "S" in shape. Here on either side rise handsome houses and magnificent palaces, for this is the street of the nobili, the ancient aristocracy of Venice.

Among these palaces I have located the following, most of which, too, I have visited: The Palazzo Ginstiniani, with which the names of Chateaubriand, George Eliot and Wagner are connected. Residing in this palace Wagner wrote his "Tristan and Isolde."

The Palazzo Rezzonico, a large edifice of the seventeenth-eighteenth century, where Robert Browning died in 1889 and which now is occupied by his son, an artist.

Palazzo Mocenigo, where Lord Byron lived in 1818.

The Palazzo Vendramin Calergi, one of the finest in Venice, erected in 1481 in the early Renaissance style, where lived and died in 1883 the sublime creator of the "Nibelung Ring," the immortal Richard Wagner.

Baron Franchetti, the composer of "Asrael" and other operas, possesses a couple of magnificent palaces here on the Grand Canal, and the pretty, dainty palace of Shakespeare's heroine, Desdemona, the luckless bride of Othello, is occupied by Robert Hargous, an American, fortunately so happily conditioned as to be able to enjoy to his heart's content an existence of dolce far niente.

On the Riva degli Schiavoni is situated the Hotel Royal Danieli, which in 1833 was the home of Alfred de Musset and Georges Sand.

* * *

Of the two bands furnishing the music played every evening in the Piazza di San Marco, one is a military organization and the other the Banda Cittadina, numbering sixty-three members, under the leadership of Cav. Jacopo Calasione, with two assistant directors, Vincenzo Ranieri, first cornet in B flat, and Giuseppe Morasca, first clarinet, B flat.

This Banda Cittadina plays remarkably well, always with precision and good dynamic shading. As a rule the programs presented are well chosen and sufficiently diversified

to interest all listeners, and including usually one Wagner number.

The following are two programs selected at random, the first and the last that I heard:

Polka, Un bacio ancor.....Calasione
Marcia Ungherese, La dannazione di Faust.....Berlioz
Gran pezzo concertato, I Pescatori di perle.....Bizet
Terzetto finale, Faust.....Gounod
Incantesimo del fuoco e cavalcata delle Walkirie.....Wagner
Danza delle ninfe Re Nala.....Smareglia
Marcia, Sulle rive dell' Arno.....Carlini
Onverture, Egmont.....Beethoven
Suite quarta, Scene pittoresche.....Massenet
Preludio, Parsifal.....Wagner
Aria dei gioielli, Faust.....Gounod
Danze Ungheresi.....Brahms
Galop, Mana a Tutto.....Marenco

Finding the Banda Cittadina, of Venice, so harmoniously balanced, I naturally inquired into its exact composition, and through the courtesy of the Maestri Calasione and Ranieri am enabled to send THE MUSICAL COURIER the following list of instrumentalists comprising the band:

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Maestro Direttore della Banda, Cav. Jacopo Calasione	L. 2,400
Vice Direttore della I. Sezione, Vincenzo Ranieri	264
Vice Direttore della II. Sezione, Giuseppe Morasco	264
Prima cornetta sib. solista di concerto	960
Primo clarinetto sib. solista di concerto	960
Flauto ottavino in do	720
Ottavino-Flauto in do	720
Oboè	720
Sestino lab.	720
Primo quartino mib.	720
Secondo quartino mib. sostituto al primo	620
Primo clarinetto sib. sostituto al primo	720
Primo Clarinetto sib.	720
Secondo clarinetto sib.	660
Secondo clarinetto sib.	660
Terzo clarinetto sib.	600
Terzo clarinetto sib.	600
Quarto clarinetto sib.	540
Quarto clarinetto sib.	540
Quarto clarinetto sib.	540
Primo clarone sib.	720
Secondo clarone sib.	660
Sax soprano mib.	720
Sax soprano sib.	720
Sax contralto mib.	720
Sax tenore sib.	720
Sax baritono mib.	720
Sax basso sib.	720
Prima cornetta sib. sostituto solista	840
Primo flicorno solista di concerto	960
Primo flicorno sib. sostituto solista	840
Seconda cornetta	660
Prima tromba mib. solista	840
Seconda tromba mib.	600
Terza tromba mib.	564
Quarta tromba mib.	540
Tromba bassa sib.	540
Primo corno	720
Secondo corno	600
Terzo corno	564
Primo genis mib.	720
Secondo genis mib.	600

Terzo genis mib.	564
Quarto genis mib.	540
Primo clavicorno basso solista di concerto	960
Secondo clavicorno basso	660
Primo bombardino	960
Secondo bombardino	660
Primo trombone solista di concerto	960
Secondo trombone	600
Terzo trombone	564
Primo bombardone obbligato	960
Secondo bombardone in fa	600
Terzo bombardone in mib.	564
Primo basso profondo sib.	780
Secondo basso profondo sib.	600
*Timpanista	720
*Rullante	600
*Catubista-Piattista	840
*Piattista-Catubista sostituto	660
Bidello	480
Inserviente	480

Totale stipendi annui.....L. 44,988

*Con annessi triangolo, cembalo, tamburo, tan tan, nacchere, campane ed altro.

Of Wagner music I have heard this Venetian Band play "Lohengrin," "Tannhäuser," "Walküre," "Rienzi," "Tristan and Isolde," "Parsifal" and the "Kaisermarsch."

But all these selections were played rather too slowly, judging by standards acquired at Bayreuth, Munich, Vienna; from Theodore Thomas and, above all, from the late Anton Seidl, at Leipsic, Berlin, in 1881, with Wagner himself present, and later in New York during the six or seven years of Wagnerian reign at the Metropolitan Opera House.

Still, this was chiefly in the beginning only, for after my mentioning the fact to the conductor, he graciously accelerated slightly the tempi of some of the movements, thereby improving the selection as a whole and aiding the listener to follow the melody more easily.

* * *

Right here I desire to pay tribute to the mighty genius of the Bayreuth master—to his gift of melody, the singability of his music—for he certainly knew how to write as flowingly as any of the modern composers; but his phrases must be sung—not shouted, as the so-called Wagnerian Germans seem to imagine.

Years ago, when I heard the tenor Perotti sing "Siegmund" in the "Walküre," I first learned to understand and appreciate fully the vocal side of Wagner's music; yet, at that time the New York critics poked fun at—aye, even ridiculed—Perotti's so-called attempt to Italianize Wagner.

Is it possible to-day, I ask, for anybody to listen to the singing of Jean de Reszke's Walther, or his Tristan, and fail to recognize the vocal beauties of their creator?

The Italian is nothing if not melodious, and right here in his sunny land—and largely through this band in the Piazza of San Marco—I have learned to better know and understand the music of Wagner from the standpoint of a singer, as well as that of the musician.

* * *

Sig. Vincenzo Ranieri, by the way, has composed a

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two-act comic opera, which he intends to have, or, rather, should like to have, published and produced in America.

For a week or longer the horrible crime of assassinating the good, beautiful and innocent Empress Elizabeth of Austria at Geneva, Switzerland, supplied the sole topic of conversation here among all classes. There was no music in the Piazza, the great flags in front of St. Mark's Church were at half-mast, with black streamers attached and everywhere there seemed to be deep mourning.

Throughout Italy all public concerts were suspended for one week, and the Italian court went into mourning for twenty-one days.

The anti-Italian demonstrations at Trieste and other places again proved the truth of my assertions made in the so-called bread riots, namely, that Italy is poorly policed, affording law-abiding inhabitants absolutely no police protection against criminal mischief-makers. But I need write no more on this subject, for American information in this instance is doubtless as complete as anything I could send from Italy.

In Venice the summer months are known as the "Italian season," during which the city is crowded with visiting Italians and Germans, who come here principally to enjoy the sea-bathing at the Lido, near by.

The season for the Inglesi and Americani begins later—in the early autumn. But it is in the summer that nearly all the festivities are arranged, such as the serenatas on the water, the regattas, &c., and among the attractions the greatest, artistically speaking, were the dramatic performances of Ermete Novelli and his excellent company of players at the Teatro Goldoni. Novelli is the best comedian of the present day on the Italian stage and the greatest actor I have thus far seen in this country. His support, too, was splendid throughout.

In all his impersonations, ranging from low comedy and farce to tragedy, Novelli appeared equally at home, showing his wonderful adaptability, his remarkable versatility. There was nothing left to criticize; one could but admire and praise.

Among the many plays presented were "Papà Leonbard" (G. Aicard); "Yorick," a new drama by Tamayo y Baus (the recently deceased director of the National Library at Madrid and secretary of the Spanish Academy), which Novelli has translated and adapted; "Luigi XI." (C. Delavigne), "La Famiglia Pont-Biquet" (A. Bisson), "Spettri" (Ibsen), "Mia Moglie non ha chic," besides, as preludes, interludes and postludes, any number of curtain raisers, little one-act dramas, comedies and monologues.

In "Yorick" (the new drama) there is an intensely realistic mad scene worked up by Yorick (the actor) being

led on by another (an envious actor) to suspect Shakespeare (the great dramatist) of undue intimacy with his (Yorick's) wife.

This scene was so splendidly acted by Novelli (Yorick), Signora Giannini (Alice, his wife), and Orlandini (Shakespeare) that the audience broke out in a storm of applause that could not be quieted for a long time.

In Paris a short time ago, on the occasion of the première of Pucini's "La Bohème," Novelli and his company shared in the Parisian triumphs, and, with the composer, the actor was fêted, dined and wine in that city.

Novelli has played successfully in many countries, including Spain and South America. But I cannot recollect his ever having been in North America; yet do not understand why some enterprising manager should not have engaged him and his company for a tour in the United States, which could not have failed of appreciation by the intelligent and art-loving Americans.

I know of a music lover in Venice who has in his possession an autograph manuscript waltz by Rossini in the composer's happiest vein, with which the owner is willing to part company for a consideration.

The Municipal Council of Venice has voted the sum of 25,000 lire toward supporting the opera next season at the Venice, which, with what the Opera House Association has in the treasury, will form a subsidy of 70,000 lire.

The operas to be given are the "Walkyrie," "Re di Lahore," "Profeta" or "Aida," Mascagni's new opera, "Iris and Excelsior," or some other large ballet. Among the singers to be engaged is the celebrated tenor Mariacher.

Looking over this letter I find it has become so long that I must stop now to prepare for a little trip to Trieste. Shall resume writing on my return. A rivederci!

J. F. VON DER HEIDE.

Yvonne de Treville as Aida.

This young woman made a most pronounced success in the title role of Verdi's opera, at the American Theatre the last fortnight. The tumultuous applause with which she was received leaves no doubt as to the feelings of the audience. This was a foregone conclusion, for the bright young singer has temperament and intellect in abundance, and is a natural born actress besides, so she fairly won her honors. She is also in the concert field, as may be seen by referring to our advertising columns.

The Banda Rossa.

CHANNING ELLERY, of Wilcox, Haigh & Ellery, publishers of the *Concert-Goer*, of Detroit, Mich., has taken the management of Eugenio Sorrentino's Banda Rossa, with headquarters at 23 East Fourteenth street. This organization will doubtless flourish under Mr. Ellery's care as it has never done before.

Heinrich Meyn.

The baritone, Heinrich Meyn, well known for his good work with the leading orchestral and choral societies, will sing at the musical to be given at the Hotel Majestic next Thursday evening, under the auspices of Mrs. Jacob Hess. The *New York Sun* says: "Mr. Meyn has not only a pleasing voice, with the attraction of a tenor quality about it, but he has temperament, generous warmth and ardor about his singing that make it valuable. He sings with directness and power, meaning and sincerity." Townsend H. Fellows is making bookings for him.

Mrs. Elizabeth Leonard.

One of the admired contraltos in New York is Mrs. Elizabeth Leonard, who is the soloist in the Madison Avenue Reformed Church, the Rev. Abbott E. Kittredge, and the Temple Beth-El, the Rev. Dr. Kohler. Mrs. Leonard has a smooth, rich voice, with a range of two octaves and absolutely no break. A *New York* paper, in speaking of her work, recently said: "Memories of Fursch-Madi came uppermost in listening to Mme. Leonard's rendition of Gluck's 'Che' faro senza Euridici.' The singer really caused forgetfulness of her own personality and not unworthily roused memories of the great one passed away." Mrs. Leonard is under the management of Townsend H. Fellows, who is arranging dates for her this year.

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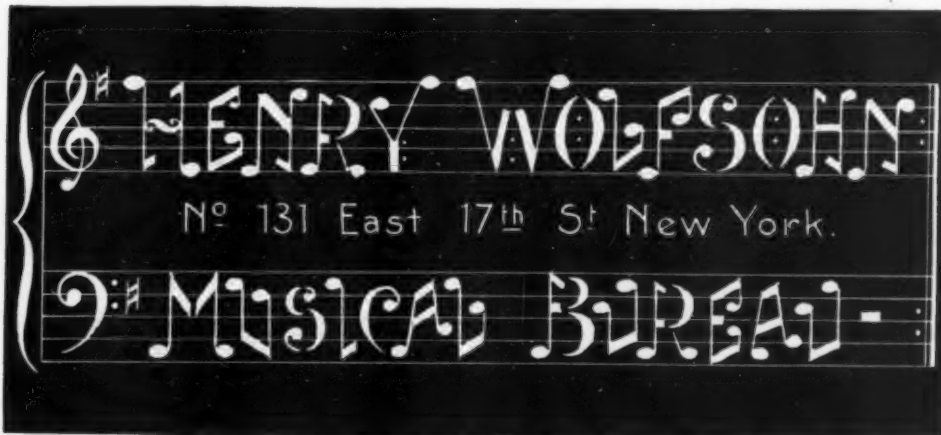
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The Deppe-Virgil Controversy.

BERLIN, October 15, 1898.

Editors The Musical Courier:

It seems perhaps superfluous for me to take any part in the controversy raised by Miss Fay, in your columns, in respect to the Deppe and Clavier methods (or schools), seeing that Mr. Willcox, Mrs. Stevenson and Miss Nellie Chaplin have so ably answered the accusations brought against Mr. Virgil, and if it were not that there are one or two little additional points upon which I should like to touch while the matter is still under discussion I should refrain from doing so.

It has been my privilege to be constantly associated with Mr. Virgil in his work in Berlin, and as his assistant and interpreter I have come in contact with many of the finest musicians and players here and also have been present and have assisted at all the examinations he has held. It has been my duty to make special notes of the opinions of Berlin musicians in regard to the Clavier method and also special notes as to the physical advantages and defects, technical condition and previous training of those who presented themselves for examination.

Upon reference to my notes, I find that such remarks as these occur: S—, who studied with Theodor Kullak, says that the technical principles he taught resembled closely those advocated by the Clavier method. (Unfortunately that she fails to apply any of them!) L— thinks it is marvelous how Mr. Virgil has systematized the theories of Rubinstein. G—, when listening to an explanation of the Clavier method, exclaimed: "Tausig taught just that way." H— remarked: "Why, Von Bülow always made his pupils play like that!" Not once, however, is reference made to the Deppe school, and it seems strange that in the city of Berlin, the scene of Deppe's labor, his life work should have influenced piano teaching so little.

In December, 1896, when Mr. Virgil first personally took active measures to make his method known here, he gave two lectures at the Saal Bechstein, which he illustrated at the Clavier and the piano. Many musicians and several critics were present. Then was the time for outraged Berlin to crush this daring American who had the impudence to stand before a German public, preaching a method, purporting to be original, stolen from the great Deppe! How was it that not a single musician, a single critic, denounced this thief? Why did such numbers of musicians and students flock to him, telling him that here in Berlin there was so much need of such a method as his? Where were the followers of Deppe? Surely they could have defended themselves against a foreigner, speaking not one word of German, who had stolen the theories of their great master! Was it a mark of respect to Deppe that without opposition they allowed an interloper to open a school within a few hundred yards of Schelling-strasse, where he had lived?

From April, 1897, until now I have been almost all the time in Berlin, and while pursuing my own studies I have been constantly employed in the Virgil Piano School. When, some time back, Miss Fay followed the somewhat astounding course of denouncing the Clavier as a stolen method I took pains to make special inquiries about the Deppe school from leading musicians. I remembered that Moszkowski, when I said to him "Do you think the Clavier and Deppe methods are alike?" replied, with a significant shrug of the shoulders: "Why, no! they are very different," and other musicians were equally emphatic in declaring that the two methods are not alike. Of course we are all perfectly willing to admit that there are points of resemblance between the Clavier and Deppe, as between all other piano methods. It only stands to

reason that as human beings play the piano with their hands, generally have ten fingers and all strive to make the same musical effects more or less, it is quite natural that those who teach these human beings should, consciously or unconsciously, adopt in some cases somewhat the same means of imparting instruction.

What appears to me very strange is that Miss Fay, with all her enthusiasm for the Deppe school, has not made its influence more felt in America. Her interesting and well-written book, published at a time when there was great need of a revolution in piano teaching, created, I believe, quite a little sensation. Then was the happy moment to make a name for Deppe in her own country and to gradually build up a reputation for him and for herself. Did she do this? If so, then the Clavier method would have been crushed in its infancy. As it is, the Clavier method and the Deppe method (if the latter exists) have lived side by side in America for years. Mr. Virgil has fought for the one, Miss Fay for the other. Who shows the best results?

Why should the results be better in one case than in the other, if the methods are identical? That the results are widely different I find to be an uncontested fact, and this certainly tends to show that there must be points of difference between the methods. Mr. Virgil, we are told, paid, years ago, a short visit, to the fair exponent of a new method and stole—yes, he stole away as quickly as possible, so he tells me—he always hates to hear a bad scale, and that is just what he heard. At that time he had in his conservatorium at Peoria many pupils who could play an excellent scale and already he was teaching piano playing upon the principles which he still advocates, many of which he found Miss Fay ruthlessly violating. Mr. Virgil, it seems, stole the theories of the Deppe school in about half an hour—Miss Fay, who has taken a number of lessons in the Virgil method, has, it seems, devoted a good many half hours to trying to steal them back.

How do the principles of the Deppe school, as set forth in Miss Fay's book, "Music Study in Germany," compare with those of the Clavier method, as laid down in Mr. Virgil's "Foundation Exercises"? Merely a cursory glance through the two works is sufficient to convince the reader that the school Miss Fay simply describes is not identical with the method Mr. Virgil actually teaches.

But no more about this. Miss Fay respects the memory of her master and quite rightly, too, for he was doubtless a genius and a man actuated by high principles. She must, however, be something of a hero worshiper, and as such is apt to be carried away by her feelings and to view matters not quite disinterestedly. It seems just a little unjust to have taken unto herself, or rather Deppe, all the praise bestowed upon Mr. Virgil for the success of his undertaking in connection with the test class of children, examined by a special committee last June. I helped to instruct these children, and acted as secretary to the committee, with the members of which I had frequent conversation. I listened to their high eulogies of the Clavier method, and heard them draw comparisons between it and other methods, but strange to say, not one of them compared it with the Deppe school, or even mentioned Deppe's name.

A WORD TO "SUBSCRIBER."

I should like to make a few remarks to "Subscriber," whose letter appeared in THE MUSICAL COURIER of September 28. Surely this gentleman does not pretend to be an artist himself! Does he teach? If so, I prophesy he will never make artists.

Mr. Virgil does not speak of a short, but of a direct road to success in art. He, like all who understand what really artistic playing involves, is aware that no good result in

art can be obtained without a solid basis. He sets to work to assist his pupil to conquer the technicalities of piano playing, and by no short cut (in the sense implied), I can assure you, as more than three years of hard study under his guidance have convinced me. No shirking of foundational principles is countenanced; no allowing valuable time to slip by while dreaming of nothing but tone. The pupil is taught to work with a definite aim, and although at first he is called upon to devote himself almost exclusively to the study of elementary principles, and to the development of his intellectual and physical powers, the emotional, musical side of his nature is by no means neglected. His ear is trained, and at the same time he is encouraged to take every opportunity of hearing playing by the greatest artists of the day. He is taught to appreciate all that is pure and beautiful in music, and to spurn spurious imitations of art, for it is not until his taste has been cultivated that he is capable of playing artistically.

I wonder how "Subscriber's" painter is able to conceive a picture in his mind and by constantly keeping this mental picture before him is able to produce it on the canvas, unless he has spent long years of toil in studying the technicalities of his art. I have known many so-called artists who have conceived beautiful pictures, kept them constantly before the mental gaze and yet have made nasty daubs upon canvas, all because they have relied upon paint only, as some players rely upon tone only, to express their beautiful ideas. Paint means nothing; tone means nothing without the life-giving touch of the artist. An artistic nature alone is not sufficient to infuse the breath of life or soul into a picture or piece of music. An artistic conception is without visible form, and it is only by the use of artistic means that a beautiful ideal can be given a material shape at all worthy of it. Perfect sympathy between the mentally conceived picture and the means employed to convert this into something tangible must exist—otherwise the result will be a caricature of the mental picture. He who is able to conceive a beautiful ideal and give to it such an artistic material form that it has lost nothing of its original charm is a true artist.

What Mr. Virgil aims to do is to insure to his pupils such mental control and appreciation of music that when studying a composition they are able to bring this before their mental gaze in all its beauty, and such physical control and mastery of the technicalities of piano playing that directly they wish to give tangible form to this mental picture of the composition under consideration they are able to do so, as their playing members, which are under control through systematic training, obey intelligently and artistically the dictates of the will. No untrained, awkward, hesitating movements, undeveloped muscles and uncontrolled conditions will mar the performance, for movements, muscles and conditions will all be in sympathy with the emotional feelings of the player.

"Will pupils produce musical pictures of beauty and originality whose teachers spend two-thirds of the lesson hours in harping on 'muscles' and 'motions'?" My answer to this question is: No pupils will produce musical pictures of beauty and originality until they have mastered the elementary principles of piano playing, i. e., until their muscles are in right condition and their movements are correct. Until this happy result is reached, by all means let the teacher harp on muscles and motions, and his pupil will live to bless him. I have had many teachers who talked only of tone and the beauties of music, and I feel nothing but the deepest ingratitude toward them.

Only a short time back Busoni, in conversation with Mr. Virgil, said of a pupil of his, a very talented young American lady: "She has lost ten years of her life, and all because she was not taught the underlying principles of piano playing in her childhood." Although she is of an


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artistic, musical temperament, her playing was unsatisfactory and she has had to come, as the expression goes, "right down to business" and learn, by means of the Clavier method, to know herself, to control her muscles and movements and to arouse the necessary sympathy between her emotional nature and her physical powers.

Many of the professors of the Hochschule, the Klindworth-Scharwenka Conservatorium and the Stern Conservatorium have admitted frankly to Mr. Virgil and to me the absolute need for such stringent measures as are resorted to in the Clavier method, but they seem to lack the courage of their opinions. They say: "Pupils come to us, we see they have every technical and elementary fault imaginable and that they can never make artistic players while they have these faults, but what are we to do? They come, in many cases, from a distance, especially to study great compositions with us; if we tell them they are not ready to take these, they will go away from us dissatisfied. Mr. Virgil's reply to such statements is always characteristic of him. "I believe in telling pupils the truth," he says, "and I must say I find them generally very reasonable and perfectly willing to stop playing on the piano entirely, until their early bad habits have been corrected." It is never too late to mend. Even Paderewski at the age of twenty-four, when he first went to Leschetizky, spent a whole year studying technic pure and simple, and surely we lesser mortals can devote some little time to an intelligent study of the subject without injury to our souls. I maintain that pupils may play artistically just as well as not after only two years' training. They may not be able to play great compositions, but it is perfectly possible for them to have an intelligent understanding of the principles of playing and to render pieces within their power correctly and artistically.

As it is, how many pupils who have studied only two years play artistically? Pupils, admittedly of considerable musical talent, have frequently come to Mr. Virgil here and have poured out their troubles to him—after five, ten, even twenty years' study they do not play well; they know it; they are artist by nature, but there is no sympathy between their nature and their playing members. Tone, tone and music are all that have been given to them to appease their hunger and with these they are satiated. No, this is not nature's method, "Mr. Subscriber." Nature is just a little more exacting, she likes all the faculties—mental, physical and musical—of a human being to be developed; she dislikes one-sided development. Let a pupil study the piano in the way that ninety-nine out of one hundred pupils study it and his individuality or originality (as "Subscriber" has it) will be destroyed. He will be always striving to imitate the effects his master produces and not to express his own feelings. Train him, however, rationally and really according to nature's laws, i. e., develop him intellectually and physically and cultivate to the highest degree his musical taste, and he will have the power to express his own and not someone else's feelings, and given he be of an original turn of mind, this will strongly influence his interpretations.

Surely this is a direct route towards success in piano playing. Short cuts, which often lead astray, are to be avoided, likewise circuitous roads—the direct route is the only one to follow. Geniuses or those endowed by nature with special pianistic skill and musical talent sometimes arrive at success without the help of a method (never without hard work, though), but as day by day I gain experience in this city, the great music centre of the world, I realize more and more how many fail to come to the fore

because they have been taught without method, and also how often teachers sin against their pupils, sometimes from ignorance, sometimes, alas! from lack of conscientiousness and love of gain. Heavens! what a state of things!"

FLORENCE DODD.

AN AMENDMENT.

BERLIN, October 17, 1888.

I am forced to ask permission to modify an assertion I made in the letter which I posted you two days ago. I there stated that no one in Berlin had, to my knowledge, drawn comparison between the Clavier and Deppe methods. This afternoon two ladies called at the Virgil Piano School and as they could only speak German it fell to my lot to explain the Clavier to them. Before I had fairly opened my mouth to address them, one remarked, rather aggressively: "This method is taken from Deppe"—a preconceived idea evidently, as before I could make any sort of reply or demonstration she continued: "Mr. Virgil must have taken it from a Deppe pupil." I said to her: "I conclude you understand the Deppe method?" Both ladies exclaimed in reply: "Of course we do; we were pupils of Deppe and we teach his method." I then sat down at the Clavier and explained its mechanical construction, after which I spoke in general terms of several points in the method, first taking my place at the technic table and referring to the preliminary work used. I next demonstrated, at the Clavier, the position of the hand and its relation to the keys, as advocated by the Clavier method in scale playing. The two Deppites had to admit that the relation of the hand to the keys and the system of finger crossings were not at all according to the Deppe method, thus indirectly acknowledging that passage playing in the two methods is far from identical. I struck a chord or two, and as I expected to be informed that Mr. Virgil had taken his method of chord playing from Deppe, I at once said: "Mr. Virgil teaches chord playing according to Rubinstein's system, and I believe Deppe did the same." "Rubinstein only played, he did not teach," came the reply. "Deppe invented a method of chord playing himself." Followers of Deppe do not like to credit anyone but Deppe with an invention. I said: "How about some of Rubinstein's pupils—do they not play chords well? What of Carreño, for example?" These ladies, from several questions they put and from various remarks they made, which I need not record here, proved their ignorance of the Clavier method. They were full of erroneous ideas. They were evidently of the opinion that Mr. Virgil was a fairly young man and had only recently published any exercises. One of them again said she was sure Mr. Virgil had taken all his ideas from a Deppe pupil and questioned me upon the subject. She mentioned the names of one or two Deppe followers, among others of Frl. Timm and Madame Meo, but I told her that Mr. Virgil had never met these ladies. I brought up the name of Miss Fay, and said that Mr. Virgil had once met her and spent about half an hour in her society. I mentioned this fact as a draw and as a draw it acted very well. "Miss Fay gave him these ideas then," continued one of the Deppites. I know her and shall write to her.

"Do you know Frl. Groth?" I questioned. "Of course we do," came the answer; "she would have come with us, but was unable to do so." It was very easy to see why these ladies had called—it was evidently an arranged affair. That they pronounced Mr. Virgil's system a stolen one before they knew anything definite about it was somewhat short-sighted of them. I wish it to be clearly

understood that they had practically no idea of the Clavier method when they came to the school and only a very hazy one when they left, as I explained merely a few points in the method and these very hastily, so their judgment of the similarity of the two methods is of very little value. I regret I forgot to inquire the names of our visitors. Yours faithfully,

FLORENCE DODD.

Grand Opera Stars Here.

THE Auguste Victoria landed an eminent but limp lot of singers in Hoboken yesterday morning. They had struggled for a week against the troubles of a bad voyage, and they were glad to step on the pier. They did not do this quickly, however. Most of the passengers were waiting for their luggage before the first of the singers appeared. It is not in accord with their ideas of professional dignity for them to hurry down the gangway, elbowing the rest of the throng. They wait until there is room enough for them to proceed with dignity. The crowd almost applauded Pol Plançon as he proceeded majestically in advance of the others. Later Edouard de Reszké, as large and stalwart as ever, came down. Following him were the principal artists of the company and Maurice Grau, the manager of them all, who was the most modest person on the pier and got out of sight before anybody else. Ernst van Dyk, the new tenor, smiled blandly as he looked over the group, and Marcella Sembrich held up her lorgnon and stared quizzically from under a gorgeous purple hat that lit up the pier.

Emma Eames-Story was able to carry her dachshund under her arm and look dignifiedly beautiful at the same time. Suzanne Adams, who is tall, slender and pretty, was interesting with the consciousness of a bride who has married after a long courtship. Leo Stern was with her. Mlle. Bauermeister looked as youthful as ever, and Frau Schumann-Heink wore an alpine hat whose feathers drooped dejectedly. She had been very sick on the voyage. Her husband, who is an actor and looks it, was with her.

The members who arrived yesterday were Meses Sembrich, Eames, Adams, Pevny, Schumann-Heink, Meisslinger and Bauermeister, and MM. Van Dyk, Salignac, Saleza, Dippel, Muhlmann, Meux, Edouard de Reszké, Pol. Plançon, Herman de Vries, Bevigiani, Saar, Baudu, Schumann, Nepoti, Sonnino and Franz Schalk, who comes to take the place left vacant by Anton Seidl's death. Madame Nordica and her husband will sail next week, and later Jean de Reszké, Madame Lehmann and Victor Maurel will sail.

"I am not yet certain," Mr. Grau said, "that Mlle. Calvé will come to this country, but I hope she will. She talks of taking a year's rest. She came to see me in Paris from her chateau in the country, and told me that she would sail on December 14 for this country if she possibly could. She is to let me know positively by December 1. I am in hopes that she will come. Jean de Reszké will sail in time to be here for the opening of the New York season."—Sunday Sun.

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BOSTON, Mass., October 30, 1898.

THE proceedings of the New York Musical Mutual Protective Union anent Messrs. Lafricani and Schulz, formerly of the Boston Symphony Orchestra, and engaged by Emil Paur to join his forces in your city, have excited considerable surprise here. The feeling prevails that both gentlemen have been treated with scant courtesy; that it was the intention to discourage and humiliate them, and probably to snub Mr. Paur. It is believed, also, that for ways that are dark and tricks that are vain, the examining committee of the union is peculiar, and these ways and tricks seems to have been strikingly exemplified when Mr. Schulz, on his application for admission, had placed before him a difficult violin concerto by Spohr, which he was asked to read and play at sight.

At least such is the story current here. These musical trade organizations are doubtless admirable institutions, but when they set about hindering instead of assisting musicians of recognized talent, it is not unreasonable to consider that they are not quite fulfilling their mission. The committee could not have been ignorant of Mr. Schulz's skill on his instrument, nor of his fitness to fill any position to which he might be called with it, and yet he was sampled as aggressively as if he were wholly unknown and with what appears on the surface to be a fixed determination to "down him." There has been some curious speculation here as to the result if the members of the examining committee were themselves obliged to be examined in order to give practical evidence of their capacity as experts to pass judgment on artists appearing before them. The rejection of M. Lafricani because he did not play the trumpet part in Meyerbeer's "Fackstanz" in C fast enough, is fairly ludicrous. If it had been decreed that he played out of tune, his technic inadequate and his powers generally in decline, there would have been some color of critical opinion, whether correct or otherwise, in the judgment on which his rejection was based; but "not fast enough" is simply puerile. If it be, as I read, in a prominent New York journal, it is, that the president of the musical union is not a musician, but a boss carpenter, the strict trade aspect in which the union views art may be easily accounted for. It is evidently not enough that experienced and competent musicians manifest a willingness to join an organization, without whose consent they cannot be permitted to follow the profession by which they gain a livelihood, for, as has been made fully clear, they must be hampered in their efforts to become members.

The hardships the union enforces on able musicians were exemplified with painful force a fortnight ago. An oboist brought me a letter of introduction from an eminent

New York conductor, requesting me to use what influence I had to assist the player in obtaining a situation here. Reasons good and sufficient, but not necessary to recapitulate here, had compelled him to leave South America, where he was following his profession, and to seek his living elsewhere. He went to New York almost penniless, and applied for admission to the union. He was informed that he could not be permitted to join it before he had resided for six months in this country—or it may have been in New York, I have forgotten which. He was in despair, for his money was rapidly diminishing in enforced idleness. He came hither with a warm indorsement of his abilities as an oboe player from the conductor whose letter he brought to me. He played for the foremost conductor in Boston, who gave him a similarly cordial note of commendation. There was no opening for him here, the few situations in which oboists are required being filled. His brother professionals, however, lost no time in offering him what practical assistance they could give him. With an addition to his slight stock of money he took the advice of his well wishers and returned to New York, where the opportunity of finding employment among non-union players at least were better than they were in Boston. I have not heard from him since. Here was a case of striking hardship. The man was an admirable artist, willing to take any position that might be open to him, and in that aspect might find no opposition from the sapient and exacting examining committee of the musical union, but he must wait a weary half year before he could undergo the necessary sampling, and in the meanwhile—what? Perhaps the fate of the sheep in the proverb that is somewhat musty. The Musical Mutual Protective Union might consistently add to its title, "or a society for keeping the ins in and the outs out."

* * *

The fourteenth season of the Kneisel Quartet opened last Monday night. The audience was very large, very brilliant and very enthusiastic. The artists were given a reception that was almost overwhelming in its hearty warmth, and the applause through the whole concert was equally characterized by appreciation and enthusiasm. The program was:

Quartet, G major, op. 76, No. 1.....Haydn
Sonata, D minor, for piano and violin.....Brahms
Quartet, F major, op. 59, No. 1.....Beethoven

Of the performances of the artists it is not easy to say anything that has not been said over and over again. It will be taken for granted that they were lacking in nothing that illustrates quartet playing at its best and highest. The perfect balance of tone, unity of feeling, keen sympathy with the spirit of the composer, and the beauty and finish of style that are prominent among the features that so satisfyingly distinguish the work of this organization, were again delightfully accented. Particularly charming was the gracefully flowing and daintily warm interpretation of the sunny Haydn quartet. The Brahms sonata was given by Mr. Kneisel and Arthur Whiting. The former artist has not often been heard when his playing was marked by larger dignity of feeling, breadth of style and sustained intensity of expression than he imparted to it in his efforts in this work.

The sonata itself, though it moves many to raptures of solemn pleasure by the force of its hopeless gloom, its unbroken wail of anguish, invariably repels me for the same reasons. It is said to be the composer's utterance in contemplation of his death. It may be so, but his music is full of

what Mr. Runciman calls "a curious, mournful dissatisfaction with life and with death," and here on the threshold of the latter he seems to shed his most bitter tears in anticipation of the final fall of the curtain on his soul tragedy. We have also the dirge of death in the finale of the Tschaikowsky "Pathetic" symphony, but, as it appears to me, there is here a manlier dignity and a nobler resignation to the inevitable. The adagio of the sonata is very beautiful. The rest, even in the notably fine reading of it by the players, proved unappealing, at least to me. Mr. Whiting, barring a dryness of touch, acquitted himself admirably in the exacting piano part.

The third concert of the Boston Symphony Orchestra, last evening, presented this program:

Overture, In the Spring.....Goldmark
Aria, Ocean, Thou Mighty Monster.....Weber
Symphony, Pathétique.....Tschaikowsky
Aria, Dich Theure Halle.....Wagner
Hungarian Rhapsody, No. 3.....Liszt

The performance of the symphony was, on the whole, disappointing. The reading was painstaking; every detail as indicated by the composer's markings was scrupulously observed, and the rendering was remarkable for its extreme finish; but something was wanting to make the work take as firm a hold on the interest and attention as it has taken before. For the first time it seemed labored and heavy—even dull. The passion and the sincerity had disappeared to make way for an academic propriety in which there was a suppression of emotionality, and precision, whose unblemished respectability, however excellent it may have been in one direction, was depressing in another. One might have imagined that Mr. Gericke's sympathies did not go out toward the work; that its whirl of passionate expression made no irresistible appeal to him; that in his eyes the warm and glowing coloring appeared pallid and frigid. In a purely technical aspect the rendering of the work was unimpeachable, the splendid orchestra did its work faultlessly, the conductor acquitted himself in a spirit in which artistic conscience was always convincingly active; the soul of the composer's inspiration had flown. In brief, where there should have been fiery vigor there was perfunctory elegance; the points where a certain roughness was left, evidently for the purpose of providing effective contrasts, were carefully rubbed down until they were as smooth as glass. The polish of the interpretation was as remarkable as its general ineffectiveness was absolute. The moral of all which is that it is a mistake to attempt to make the lion bleat like the lamb.

The Liszt Rhapsody scarcely deserved a place on a Symphony program. It is pretty enough when well played on the instrument for which it was written; but its innate vulgarity, which is not aggressive on the piano, becomes glaringly so in the orchestra. However, the performance was dazzlingly brilliant, the virtuosity of the orchestra being displayed to its fullest.

Madame Gadski was the soloist.

The program books of the Symphony concerts always have something to edify readers before the performances begin, or to engage their attention and keep them awake when the music proves nap-stimulating. In the latest book the subject is score-reading. In it we are informed that of all kinds of music-reading reading a complex orchestral score is the most difficult, a truth which doubtless surprised even those who had tried it and failed. There could have been few who learned from this kindly paper that "to read a score written on sixteen or twenty-four staves certainly requires a wider and quicker sweep of the

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eye than to read ordinary piano music written on two," who did not add something new and valuable to their stock of useful knowledge. What gives to the whole article its principal charm is the clearness with which it infers that those who can read an orchestral score can, and that those who can't, can't. It is simplicity itself.

There is nothing new in the fact that the impassioned press agent is skillful in turning censure into praise; or, to be more exact, in causing adverse press notices to read in a way wholly unintended by their writers. The thing is so commonplace and so well known that it is scarcely worth while to refer to it, and I should not have brought the subject forward were it not for an exceedingly ingenious and successful example of this doctoring that has just come under my notice. In making a notice of a certain singer—I shall not give her name—I wrote: "Miss X has naturally a voice of fine quality, but her tone production is throaty, and though her singing has a certain pleasing grace of style and has much genuine warmth of feeling, the fault named mars her best efforts. This is a pity, for she has evidently artistic instinct. The enthusiastic applause that rewarded her is to be deprecated as the misplaced zeal of injudicious friends, rather than commendation that was fairly earned and fully deserved."

This returned to me in a printed circular last week, with my name appended, but the form in which it reappeared was: "Miss X has naturally a voice of fine quality. Her singing has pleasing grace of style and genuine warmth of feeling. She has evidently artistic instinct. The enthusiastic applause that rewarded her was fairly earned and fully deserved."

Not one word that I had not written. Only a few words omitted. How delightfully and undisguisedly dishonest, and how clever!

The Cecilia is to give its first concert of the season December 7. Miss Sara Anderson, who made so brilliant a success at the last Worcester Festival, is to be the soloist, and in addition to the solo part in Bach's "Sleepers, Wake," is to sing the grand soprano aria from Tschai-kowsky's "Jeanne d'Arc."

The municipal concerts are growing in popular favor, but the unco' guild have fallen foul of them and are beating them as desecrations of the Sabbath, instituted for the furtherance of local political schemes. They are, however, to continue just the same until the stated number have been given.

The advance guard of the song recitals made its appearance last week. The singing was bad, and next morning's criticisms said so with exceptional unanimity, and there is hard feeling on the part of the criticised toward their censors. But why will people who feel it a solemn duty to give concerts in which none but their personal friends and admirers can by any possibility be interested consider it incumbent on them to invite the critics to be present? Why not give the concerts and have done with the matter, without courting press notices, if only favorable notices are expected? They order these things much better in France. Critics do not attend unimportant musical performances there, and if the concert gives want notices and are prepared to pay the established tariff for them they can enjoy the privilege of writing them themselves. The thing is perfectly understood as a mere matter of business and nobody is deceived. And yet, even in France, there are heartburnings among singers. The artistic nature is hard to satisfy. It is the same with the inartistic nature.

I have heard something about the intention of an enthusiastic statistician of instituting an interesting search re-

garding the number of singing teachers there are to the square mile in Boston. He has a laborious task before him, for these instructors, many of whom do not instruct and are rather in need of instruction themselves, crop up in nearly every direction. *Le superflu, chose très nécessaire.* B. E. WOOLF.

First Concert of the New York Orchestra?

EMIL PAUR, at the head of his newly organized New York orchestra, made his first bow since his permanent location here last Saturday evening at Carnegie Hall. His band, a picked one, numbered a hundred, and this hall has never reverberated with the echoes of such a tremendous tonal mass. It was the massive tone quality that first struck the listener and one realized that Mr. Paur has in a few strenuous rehearsals evolved from chaos an orchestra that is bound to become a prime factor in the musical life of this city. Here is the program:

Overture, Frieschütz.....Weber
Symphony No. 3, in E flat, Eroica.....Beethoven
Serenade for Strings, D minor.....Volkman
(Violoncello obligato, Mr. Leo Schulz.)
Capriccio Espagnol, op. 34 (first time), Alborado,
Variazioni, Alborada, Scena e Canto gitano,
Fandango Asturiano.....Rimsky-Korsakoff
Overture, Rienzi.....Wagner

This is a better scheme than those usually elaborated by this conductor, and was especially adapted to show off the paces of his new organization. The sonority, sweep and brilliancy of the Weber overture were wonderful, the climax in particular being alive with dramatic power. The faults most manifest in this and several of the other numbers were an occasional want of tonal homogeneity. The brass choir was strong, the horns being the best. The strings were excellent, compact and plastic. This was noticeable in the Weber music, which has seldom been given with such joyous *elan* and precision.

The symphony was read in Mr. Paur's thorough, searching and satisfactory manner. The march was elaborate rather than convincing, although toward the close we caught accents of grandeur. Mr. Paur's conception, whatever else it may be, is always large, vital and commanding. For the first time in years in Carnegie Hall the horns in the trio pulled together, and the last allegro left us all in a contented frame of mind, for it was musically played, played with freedom and fire.

The serenade, a delightful piece of music, and greatly beloved of Dvorák, was given with unexceptional purity and sonority. Here all the strings distinguished themselves, while Leo Schulz's obligato was dignified, tender and virile. The Rimsky-Korsakoff novelty proved rather tenuous in ideas, but a bewildering kaleidoscope of colors shaken by a master hand at orchestration. The Gypsy music was the most gratifying, and in the Fandango Spain was left for the steppes of Russia, and on his native heath the composer gave himself over to the seven devils of Tschai-kowsky and vodka. But there was no mistaking the genuine virtuosity of the new band, which atones for its occasional raggedness by its muscularity. Its new and young blood is bound to tell, and after a highly colored performance of the "Rienzi" the audience left with the conviction that Mr. Paur had worked wonders in a short time.

E. Ellsworth Giles' Studio.

The well-known tenor may be found daily at his spacious and handsome new studio, 81 Fifth avenue. Mr. Giles announces that special terms will be made to studiously inclined pupils with exceptionally good voices. The following concerning his capacity as a teacher is undoubtedly true:

Competent critics who have been taking vocal lessons of E. Ellsworth Giles, of New York, say that he is a superior teacher and a most thorough one.—Oneonta Daily Star.

Accident to Dr. Eberhard.

DR. ERNST EBERHARD, president of the Grand Conservatory of Music, No. 250 West Twenty-third street, was knocked down by a grocery wagon and seriously injured yesterday. He received a severe scalp wound and a possible fracture of the base of the spine. It will be some time before the exact result of his injuries can be known.

Dr. Eberhard left the Conservatory just after 9 o'clock yesterday morning to walk to Sixth avenue. At No. 242 West Twenty-third street a gang of workmen was excavating for the foundations of a store. A boiler such as is used to supply the steam for the drills is drawn up in front of the curb. A few feet away is a drill. A bridge over the opening has been constructed for the use of pedestrians, beneath which pass the wagons used to cart away the stones and dirt excavated.

When the doctor reached the bridge he decided to cross the street to the opposite sidewalk instead of mounting the steps. At that instant the drill near the curb began to work. A cloud of steam was blown directly into Dr. Eberhard's face, blinding him for the moment. In this condition he was unable to see a grocery wagon approaching at a rapid rate in an attempt to pass in front of a horse car.

He was struck in the head by the point of the shaft, which turned him in such a manner that the hub of the rear wheel hit him at the base of the spine. The force of the collision threw him violently to the ground, knocking him senseless.

Two men who were passing rushed forward and carried him to the sidewalk. His head and face were covered with blood. At first it was thought that he was dead. Before an ambulance could be sent for, Mary Slipp, the janitress of the Conservatory, identified him.

Still unconscious, Dr. Eberhard was carried into the house, where shortly afterward he revived. His injuries were such that he could not walk. He was carried into the rear room and placed on the sofa.

Meanwhile Dr. A. C. Dupont, of No. 310 West Twenty-third street, had arrived. A careful examination was made. Judging by the symptoms the base of the spine, it was thought, was broken. To-morrow it is hoped that the exact condition of the spine can be determined.

Dr. Eberhard, who lives in Mount Vernon, requested that his family be at once informed. A telegram was accordingly sent to them. A few hours later his daughter, Miss Henrietta Eberhard, reached his side.

I saw Dr. Eberhard and asked him about his accident. He was lying on the sofa, propped up with pillows. He appeared to be in great pain.

"The base of my spine is injured, I fear," he said. "It pains me greatly. I was blinded by the steam and did not see or hear any wagon. As usual, a policeman was not to be found."

Dr. Eberhard is about fifty years old. The driver of the wagon escaped.—Sunday Herald.

S. Fischel's Musical Agency.

The business of the S. Fischel Agency has increased considerably within the past few weeks, many engagements for singers and others having been made. One of the singers who have recently put themselves under the management of this agency is Mrs. Beekman, who was heard to advantage last Monday night in the Carnegie Lyceum. She has been booked for a number of concerts here and elsewhere. Another who has recently placed herself in the hands of the Fischel Agency is Miss Josephine Hartman, the pianist, who gave a concert last Monday night in Gloversville, N. Y. Many others, singers, pianists and violinists, have committed their fortunes to the Fischel Agency and a great many bookings have been made.

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NEW YORK, WEDNESDAY, NOVEMBER 2, 1898.

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19 Union Square,
New York City.

FIRST SECTION.

National Edition.

SECOND SECTION.

THE First Section of the National Edition of THE MUSICAL COURIER, which appeared July 4, proved to be the most stupendous and imposing success in the history of music journalism. As that edition speaks for itself in no uncertain tones it is only necessary to refer to it and then at once pass to the statement that in order that it should appear on time it became necessary to defer many important articles and illustrations for publication in the Second Section, which is to appear in the fall, the date of the edition to be announced later.

The Second Section of the National Edition has in fact been started with a large number of applicants who could not appear in the First Section for want of time. A list of these, embracing some of the foremost musical people of the land, can be seen in this office by all those who contemplate going into the Second Section.

When the various sections of the National Edition shall have been published the complete edition will be bound in one huge volume for permanent use in libraries and institutions of learning, as well as in all musical institutions in Europe and America, as a matter of course.

As a journalistic enterprise brought into being to demonstrate and illustrate the force, power, intellectual activity and greatness of one specialty in one nation, the National Edition of THE MUSICAL COURIER ranks as an unprecedented production. While other lines of artistic work may represent greater numerical strength, although this is questioned, no special profession, no single artistic pursuit combines in its membership a higher ideal or a more enthusiastic and lofty devotion to its pursuit and a greater faith in its ultimate triumph as a moral and intellectual agency than that of the musician—yes, we can with assurance say than that of the American musician, whose desire for progress and advancement on the most liberal basis conceivable to the modern mind is illustrated in the universal accord with which the movement for the nationalization of music in America is accepted and urged by him and by her.

It may be doubted if ever in the history of music such enthusiastic unanimity has been experienced among the musicians of any one nation as this feeling now prevailing here among our musicians to assert themselves and their mission before an intelligent public. Through the National Edition of THE MUSICAL COURIER the people of America will learn for the first time and within the period of a few months what the extent, the greatness and the future possibilities of musical life in America really constitute, and the profession will learn to appreciate itself with a more profound comprehension of its inherent strength and its artistic scope.

This paper has not editorially urged anyone to enroll himself or herself in this National Edition, but at this moment, when its success is already a part of history, it is well to say that those who desire to be enrolled in the Second Section should without delay make application, so as to secure position. The Second Section will not contain any

articles or illustrations published in the First Section, but will be a volume entirely distinct in contents, although it will subsequently be bound with the First Section as part of the whole National Edition.

Orders for the complete edition can be placed now.

THE marriage of Mrs. Mary E. Bowman to Frederick Mead, Jr., is announced as having taken place at Stamford, Conn, October 10. Mrs. Bowman is the well-known music critic of the New York *Sun*, a position that she will retain.

HOW was it that the re-entrée of Teresa Carreño before a New York audience was arranged for January 10, the very night of Sauer's first appearance? Was this intentional or merely incidental?

THE season has opened with a rush. After six months' silence three Rosenthal recitals and a big Paur orchestral concert is a good, even an exciting beginning. But there is more to follow, much more. Just wait until May 1 and ask yourselves if the season of 1898-9 has not been phenomenal.

THE following cablegram was received at this office on Saturday morning:

OFFICE MUSICAL COURIER.
BERLIN, Germany, October 20, 1898.

Musical Courier, New York:

Willy Burmester, who was the soloist last night at the Nikisch concert, scored an immense success with the Beethoven concerto.

FLOERSHEIM.

Willy Burmester may play the same concerto here with the New York Philharmonic Society.

THE cable on Monday morning to some of the daily papers states that Madame Calvé will not visit America this season.

We quote from a letter received yesterday from Fannie Edgar Thomas, in Paris:

Just received a letter from Calvé. She is in fact very ill—nervous prostration she calls it; but she says with care and quiet repose she hopes to reach her dear comrades in December.

This takes from Chicago the two leading artists, Jean de Reszké and Calvé, as stated in last week's issue.

THE dates for next summer's Bayreuth festival are announced. There are to be two cycles only of "Der Ring des Nibelungen," namely, on July 22 and the three following days, and on August 14, 15, 16 and 17. The first of these cycles will be conducted by Richter, and should Jean de Reszké appear "Siegfried" and "Götterdämmerung" will be the two works. For "Die Meistersinger" July 28, August 1, 4, 12 and 19 have been set apart. "Parsifal" is to be given seven times, on July 29, 31, August 5, 7, 8, 11 and 20, under the conductorship of Mottl.

PIANISTS short, stout, lean and long foregathered at the Rosenthal recital and made the welkin ring. There was a refreshing unanimity of opinion in critical circles and there was little or no comparison of Rosenthal to Paderewski, to Joseffy, to d'Albert. And this is as it should be. Rosenthal has not Paderewski's voluptuous style. If he had he would not be Rosenthal, but his tone is sufficiently sumptuous, while his commanding intellectuality can never be approached by the Pole. There is the spoor of Joseffy's teaching in the charming and breathless way Rosenthal executes some passage work. But Rosenthal is Rosenthal—

his readings, his methods, his very position at the keyboard are all his own. He is a great artist and his playing will prove a prophylactic in these degenerate days of mediocre ideals and cheap art.

SIDOR W. TESCHNER, THE MUSICAL COURIER correspondent from Mexico, who was in the city recently, left for Mexico on the steamer Orizaba, via Havana, last Saturday. Mr. Teschner returns to the City of Mexico with the sincere purpose of extending the influence and circulation of this paper among Mexican musical people, of whom there are many not at all known here, but shortly to be known through the instrumentality of THE MUSICAL COURIER. The office of the paper in that city is at 28 Calle de Ortega.

JULIUS STETTENHEIM devoted a few lines in *Das Kleine Journal* to Humperdinck apropos of the publication of a portrait of the composer of "Hänsel und Gretel," in *Nord und Sud*. The publication of portraits of authors or editors, he writes, is intended to bring clearly before the people the lucky man who has drawn a great prize in the lottery of life, and who owes to his more or less immortal works the possibility of living a life free from care.

"It is not everyone," he continues, "who escapes the danger of overestimating his luck and thinking himself bigger now than he is. It is a harmless thing when he does so in private life, but when he rushes into print he gives the public a right to examine him closely. Humperdinck thus viewed is no genius in the field of common, everyday gratitude. Humperdinck seems not to have been born ungrateful; he studied ingratitude at its fountain head at Bayreuth, as can be seen from the text with which Dr. Neitzel accompanies the portrait of his friend. In this text Humperdinck is made to relate how he was a candidate for the prize of the Meyerbeer foundation. Naturally he did not say a word about this to Wagner, as he was afraid that the name of Meyerbeer would ruffle his temper. When he appeared at Wahnfried with the news of his victory he was ashamed, like a poor young girl engaged to a rich old man, of having not missed the Meyerbeer prize. But Wagner slapped him on the back and cried, 'Non olet, non olet!'"

"Humperdinck, therefore, did not miss the cash of the Meyerbeer foundation, which he apparently needed, but was ashamed, after he had cashed the cheque, and would have been unconsolable if Wagner had not assured him that 'money does not stink.'"

"But why was he candidate for the prize? That the cash did not stink is clear, otherwise Humperdinck would have returned it. We beg the Meyerbeer foundation for the future to assign the prize only to candidates who are not ashamed of not missing it. It owes this to the name of Meyerbeer, whose name will outlive Humperdinck's, and to the memory of the founder who always had an open hand for those in need, and who treated Wagner, as is shown by many letters, with the genuine generosity of a colleague."

IS SCHUBERT FORGOTTEN?

NOT so many moons ago the bells tolled throughout civilized lands to commemorate the fact that Franz Schubert was born a hundred years, and a world weary with the acid joys and arid toys of the century's end paused a moment and looked backward—backward to the imperial city where lived and sang the greatest singer of all, Franz Schubert, poor, thirsty, hungry, snub nosed, bourgeois, glorious Franz Schubert!

It is vain to search for parallels in literature or the fine arts, for this young man's precocity—almost Mozartean—and fecundity are unrivaled. Keats, that wonderful boy Keats, who died at an

earlier age than Schubert, had not the prodigal, reckless outpour of soul and voice. Shelley, that ineffable skylark, who faced the great, round fire of the sun unblinking and sang in ethereal tones, never burst into freer, more unconfined, careless, lyric rapture than did Schubert, beloved of all the gods.

Eleven hundred and thirty odd compositions left us as a precious legacy by a man who had not reached the age of thirty-two, a young man who hardly enjoyed the advantages of an ordinary school education, who often went to bed supperless, who was poor and despised, as are ever the lowly, whose meekness and modesty were a byword, yet who in the divine silence of his soul made the most exquisitely lyrical music the world has yet heard, who essayed successfully every form of his art, opera, oratorio, song, symphony, sonata and innumerable variations on these forms. A great symphonist, at least two of his symphonies will never cease to please; a song writer, who simply recreated the form, expanded it and gave it marvelously dramatic, poetic characteristics, yet this genius could find time to pen the loveliest piano music, music that is shamefully neglected by this generation of pianists and students.

Just think of those three sonatas in A minor, opus 42, B flat, and G major, opus 78! Consider the fantasies, the impromptus, the pieces and fantasies for violin and piano, the string quartets—the immortal one in D minor—the B minor symphony, the great symphony in C, the overtures, the mass, the choral works and the songs—those songs that seem to bubble up from some clear spring, whose waters, weary, soul-sick, world-sick, poor, bruised hearts may drink, be comforted and be healed!

Consider the beauty, range, depth, variety, brilliancy, poetry, dramatic intensity of these Schubert songs! Is there anything like them in the art of music, or anything exactly comparable to their lyric ecstasy in any other art? The world has never had such a naïve singer, with the possible exception of Robert Burns. Catullus, Sappho, Theocritus, Chopin, Schumann, Robert Franz, Brahms, Heine, Herrick—all masterful lyrists, yet none of them ever sounded the native woodnote wild as did the poor lad whose chief joy was to compose all day and walk in the woods and seek to surprise the secret of the trees.

His was not a heroic figure; he was not a virtuoso; he had his little weaknesses, and who shall condemn a man denied the banquet of life, denied woman's love? Who shall say that this genius fell by the wayside because of his convivial habits? Poor Franz Schubert a drunkard? It is a lie, a miserable lie, the sort of lie created by dull, muddled rascals who believe genius akin to madness. Schubert, not having had romantic adventures, some of his biographers bestowed upon him the disgrace of drunkenness, perhaps to make him more interesting—shall we say more musicianly?

Yes; Schubert was drunk all his life, drunk with music, maddened by its humming in his brain, and he wrecked his existence to give it adequate expression. He drank his beer and his wine like his countrymen, and the proof that it did him no harm is furnished by the fact of his enormous activity as a composer. He had great facility, but even facility cannot long withstand the shock of prolonged dissipation. Schubert had probably a very sensitive brain, and like Edgar Allan Poe, could take very little wine without showing it. He was at his desk early every morning of his life, and with result the world happily knows.

Schubert's position is a fixed one in the firmament of art. He is in the company of the immortals, in company with that Beethoven from whom he once fled terrified. He lies near the beloved master in the Währing Cemetery, in Vienna. He was born twenty years later than Beethoven and died one year after him. The elder man's music exercised a profound influence upon him. Schubert in his

symphonies is a genuine pendant to Beethoven. It is sad to remember that these two magnificent souls never became well acquainted. Schubert's timidity and Beethoven's infirmities kept them asunder, yet they were kindred spirits and understood each other.

Weber never influenced Beethoven as did Mozart. Oddly enough, the most prolific of Italian melodists left his traces on a certain year—1817—of Schubert's composition. Schubert had his faults. He was diffuse, he was garrulous, and set silly songs and librettos to matchless music, but so did Weber and Schumann, both of whom should have known better. Schubert wrote too much and never studied counterpoint and form so closely as did Mendelssohn; yet consider the work of the two men. We would part with Mendelssohn and all he accomplished most unwillingly, but what a loss would be Schubert's music! It is simply inconceivable.

And now a glance at contemporary programs assures us that Schubert is slowly being neglected. His symphonies are seldom heard and his songs have no longer a vogue. This is a fact. A mass of his untold wealth has not yet been explored, yet we cry after novelty. It is a time when the spasmodic, the bizarre, the huge and the theatric is overwhelmingly in evidence. Our ideals are more passionate, more intense, more overheated, cloudy and coarse than in Schubert's days. So turn we must to this ever bubbling, healthy source, so refreshing, so tender and so inspiring. Schubert's songs are a veritable draught of Hippocrene, and the wonder is that he has not perceptibly aged. His music is young in gait, glance and gesture; it wears the eternal sign of youth on its forehead; it is good music, it is great music, it is glorious, pure and music undefiled, and not to heed its message, not to respond to its many colored appeal, to neglect, is to impugn our musical taste, to acknowledge its decadence. Let us journey, then, to the shrine of St. Francis of Vienna, the greatest natural singer of his age, and let us worship in peace and reverence his marvelous music.

CHICAGO.

Calvé and De Reszké have a very warm spot in memory for Chicago. Neither one has the slightest intention of appearing with Mr. Grau's company anywhere in America this season. Explanatory letters from both are written in the most positive terms, and each one expresses heartfelt regret for this absence, which in one case is caused by persistent ill health, and in the other by domestic and personal considerations.—The Chicago-Times Herald.

This prediction is news, indeed. The artists in question have a "warm spot in memory for Chicago"—the vivid recollection of a frosty reception. By the way, is it not true that the Duse played to \$30 in that art-loving town?

MR. GRAU states that M. Jean de Reszke is coming, and will be here in time for the opening of the New York season. Even if Duse did not draw in Chicago, and if the Chicago people, who have a permanent orchestra (see limited attendance at the first orchestral concert here in New York last Saturday, one of the greatest concerts we ever had here), refused to patronize the high-priced foreign opera, that does not militate against that city in the least. Chicago was merely imitating or copying a New York original method, which consists of refusing to patronize foreign grand opera to an extent that can maintain it, and it always fails here. Why blame Chicago for a traditional method prevailing here for over a century. The history of the foreign opera scheme in New York for more than a century is no worse than Chicago's history in the same direction for a more limited period. Facts are facts.

The New York Times prints the following on this subject:

M. Jean de Reszké's decision not to sing in Chicago is now meeting with its just reward. The *Sunday Chronicle* of that city says: "Chicago will have to bear with what

fortitude it may the announced determination of John de Reszké never again to sing in this city. Mr. De Reszké, it appears, was criticised by the Chicago newspapers during his last appearance here, and he takes fearful revenge by depriving us of the priceless boon of hearing him sing. It is the penalty of *lèse majesté*, and though some people may reasonably declare that Mr. De Reszké is really a better advertiser than a singer, the shock will be severe, nevertheless. We shall, however, endeavor to bear up under it, for, after all, Chicago is a big city and Mr. De Reszké cannot visit vengeance upon a municipality like that which was visited upon a woman—Madame Nordica—who failed to fall down and worship a somewhat mature tenor with a tin-whistle voice. We shall pull through somehow."

There will be more of this sort of thing, and we shall hear a good deal about Jean's poor singing. A tin-whistle voice, quotha? Send, then, for Tamagno, who shall play the lion and roar so that Chicago shall cry, "Let him roar again!" Chicago will pull through. Yes, that is easy. But how about poor Grau?

The Chicago *Chronicle* is making an error in its treatment of the subject. It was not Jean de Reszké; it was foreign opera at prices the people could not and would not pay. The Nordica question never entered into it; it was foreign opera which is compelled to charge prices beyond the endurance of the musical public's pocketbook, and therefore the scheme always ends in bankruptcy. When the extortionate salaries are reduced to a reasonable figure foreign opera will become financially successful, but the present traditional method is always doomed in advance. As to M. Jean de Reszké, he is not responsible, for he draws more than any of the artists.

POOR EUROPE AGAIN.

IN an editorial published last week referring to the statement printed in the *Herald* to the effect that European opera houses were denuded of great artists, as all of them had been engaged for the Metropolitan opera here, THE MUSICAL COURIER gave a long list of European opera houses of high rank which must necessarily have great artists in their regular and special casts, the reply being published to refute such silly statements as the *Herald* printed.

Harpers' Weekly now appears with the following, to indorse in a sense the statement made by THE MUSICAL COURIER:

Take Frankfurt and Vienna to witness the activity of operatic doings long before winter. And it is to be remembered that New York has not the monopoly of hot fall evenings. In the single month of September, at the Frankfurt City Theatre, were presented all the following operas, lighter or heavier: "Tannhäuser," "Aida," "Orphée aux Enfers," "Der Freyschütz," "Boccaccio," "Lohengrin," "A Basso Porto," "The Flying Dutchman," "Lohengrin," "The Meistersingers," "The Armorer" (Lortzing), "The Gypsy Baron," "Carmen," "Faust," "The Hugu nots," "The Prophet," "Hänsel and Gretel," "Rheingold," "The Valkyr," "The Troubadour," "Hans Heiling," "Siegfried," "The Dusk of the Gods," and the "Daughter of the Regiment," besides other stable works of various calibres in the repertory of this admirable alert stage. In Vienna the list was much the same, but adding "Don Giovanni," "The Evangelist," "The Cricket on the Hearth," "Werther," "La Dame Blanche," "L'Africaine," "The Trumpeter of Säckingen," "Romeo and Juliet," and a half dozen of those gorgeous pantomimic ballets for which Vienna, Warsaw and Milan are distinguished.

In Cologne a broad repertory has been promptly taken up. Even Berlioz's colossal "The Trojans at Carthage" was not postponed till frost, nor a fresh work by Becker—"Ratbold." At Mannheim, always a busy musical city, a part of the list up to last week offered "The Huguenots," "Rienzi," "Figaro's Wedding," "Faust," "Fidelio," "The Evangelist," "The Jewess," "The White Lady," "Masaniello," "Orpheus" and "Martha." At Karlsruhe, always active with rarer and heavier matters, the Nibelungen Tetralogy has been done, several Mozart scores sung and Berlioz's formidable "Beatrice and Benedict" drew large houses. And so it has gone on—in Bremen, Hamburg, Hanover, Munich and Leipzig, and all over Teutonia the musical. And it all means a wide musical public, not merely a fashionable musical public.

The fact is people try to forget warm weather in Germany by going to hear good music. In the element of ballet, a lively variety in an opera season, New York has practically everything to learn. The Metropolitan's is a stage adapted to the spectacular ballet, exactly as it is a stage suitable only for opera that includes a spectacular quality. But the ballet in several acts and given as a whole evening's entertainment has never had a fair chance to win its way here, to amuse and charm us with all that riot of color and whirl of terpsichorean elegance that make it

so tenaciously attractive in great Continental theatres. Where such ballet has been tried here, its failure to score was not that Americans cannot be children before its charm, like other people, but that, like wise children, New Yorkers refuse to be diverted with a poor and clumsy counterfeit article.

Apropos of opera and the incoming prospectuses, Mr. Grau's announcement of the Metropolitan's official season is at hand—a portentous little book. About a million dollars is spoken of as the risk to the impresario. Attractiveness and expense in a star season seems to be at the limit in such a scheme. In fact, star singers will be as plenty as shoe buttons. There are additions and withdrawals since Mr. Grau's less decisive sketches of his plans slipped about the papers during the summer. But no subtraction is of real account. How can one manager, in one season, need all these people? How can he really use them? How can he pay them? It is a wonderment. Take—alphabetically, as they are so many—the surnames. Of sopranos and contraltos Mr. Grau presents Adams (Suzanne), Brema, Bréguière, Bauermeister, Calvé, Eames, Engle, Lehmann, Mantelli, Meisslinger, Melba, Nordica, Pevny, Roudez, Sembrich, Schumann-Heink, Thompson (Fanchon). The tenors, baritones and basses offer us a like mixture of races and genres with Albers, Bars, Bispham, Carbone, Campanari, Ceppi, Devriès (Herman), Dippel, Dufliche, Van Dyk, Maurel, Meux, Mühlmann, Plançon, Pringle, De Reszké (Jean), De Reszké (Edouard), Von Rooy, Saléza, Salignac, Vanni. The tour conductors are Bevgiani, Mancinelli, Saar and Schalk. A small army of practical assistants of less public duty complete the directory. It is a pleasure to see a *regisseur-général* (formerly so-called) among the functionaries. That august personage will earn his salary whoever else does not.

This, from the pen of E. Irenaeus Stevenson, suggests many additional operatic points, but chiefly emphasizes our statement that poor Europe cannot, after all, be so very poor in artists and that some must be on hand over there to produce these many old and new works.

PAUR AND NEW YORK.

IT is five years and more since Emil Paur came to America, unheralded and following in the footsteps of a supremely popular conductor. He took hold of the Boston Symphony Orchestra in that modest, forcible way of his, and it need not be repeated that his connection with that body was brilliant, satisfying and of great musical benefit to it. Now Mr. Paur has elected to make New York his home, and his residence here promises to make him the most powerful factor in the orchestral life of this city, and saying that we say all. His powerful personality, his enormous musical knowledge, his irresistible magnetism and his qualities as a disciplinarian—a driller of men—are not likely to be long unfelt in a community where just such qualities were sadly needed.

Indeed, they have been felt—they are felt, for the concert last Saturday night was a revelation of the orchestral possibilities of this city. Hitherto we have had to bow to Boston, to crook our critical knees to the undoubted superiority of its band, but Paur with us, working as he only can, we have highest hopes that New York is at last to get a permanent orchestra.

The Philharmonic, as THE MUSICAL COURIER has pointed out for the past ten years, has not lived up to its glorious traditions. Under other conductors the men were allowed to do pretty much as they willed. Besides there was a paucity of rehearsals. Now all will be changed under the régime of Emil Paur, and our only steadfast local organization promises soon to be unrivaled in the land.

The Paur régime, like Bismarck's, will be one of blood and iron. Temperament and an unbending will has the new conductor. The playing of a hastily gotten together orchestra last Saturday night gave New York a foretaste of his powers of whipping into shape heterogeneous material. It also spoke volumes for the material. Here we have a body of men whose talents, whose capabilities, whose potentialities have thus far not been realized, developed or exploited. Here is a richness of mu-

sical gifts lying fallow for want of a proper man—a strong man—to shape them. Paur is that strong man. No fear of insufficient rehearsing, no fear now of careless playing. A great conductor is like a great general, and a great general Mr. Paur has proved himself to be. Out of disorder he has evolved order. A surprise is in store for the subscribers and patrons of the Philharmonic concerts. The old Philharmonic rejuvenated, reorganized and full of new ideals will play as it has never played before.

Last winter never were the orchestral fortunes of this city at such low ebb—never were they in such a desperate condition. The Philharmonic Society seemed to have lost ambition and the Symphony Society did not exist. It had become a mere auxiliary of a peripatetic operatic company. The visits of the Boston orchestra, like angels, were few and far between. After Mr. Paur's introduction to us—an official introduction—last week we breathe more freely. At last the musicians of greater New York will get a leader; at last the audiences that so eagerly throng our concert halls will listen to an orchestra that will be rehearsed and will play with enthusiasm. There is something in the nature of Mr. Paur that commands attention as well as admiration. His vast experience, his wide sympathies with all schools and his mastership of the technique of conducting can be evocative of nothing but musical good.

It is with established serenity that we therefore welcome the orchestral season of 1898-9. Emil Paur is at the head and front of affairs, and in one concert has toppled over all the moss-grown traditions and hampering conventionalities that have so long obstructed musical progress in this city.

OF the forty concerts which Sauer is engaged for in this country twenty-two have already been contracted for, and no additional concerts will be disposed of until after the first appearance of the virtuoso at the Metropolitan Opera House on January 10.

It is reported that next year a statue of Madame Melba will be erected on a public site in Melbourne.—Boston Times.

IN the pedestal a relievo of Cecchi, her teacher in Melbourne, should be chiseled, for it was he who discovered and trained that voice.

WM. KNABE & CO. are to be congratulated on their dignified enterprise in securing the Presbyterian Building for Knabe Hall. The new warerooms will be in keeping with the high-grade product of the Knabe house, and the Knabe concert hall will be welcomed by the musical element of the city.

A descriptive story and illustrations of Knabe Hall may be found elsewhere in this issue.

THE greatest compliments showered upon Emil Paur come from the orchestral players themselves—the members of the Philharmonic Society and the orchestra Mr. Paur directed on Saturday night. These men are simply delighted and enthralled with his disciplinary talent, his innate conception of the possibilities of orchestral unity and his special ability to analyse scores. After the Philharmonic rehearsal on Sunday the players expressed their amazement at the performance of the Berlioz "Benvenuto Cellini" overture, which is to be played as the introductory number of the first Philharmonic concert next Friday and Saturday. They agreed that the audience will be similarly impressed with Mr. Paur's marvelous ability to give through a New York orchestra a concert which could not have been conceived as possible a week ago. Mr. Paur seems to be the man who was needed for the place.



WIND JAMMERS.

"Wind jammers, that's musicians—see?"

The weary soldier said to me.

All of the band, from him that hammers

The big bass drum or tenor snare

To him that blows the trombone's blare,

One nickname in the army share,

And that's *wind jammers*.

"They're game," says Pete from Idaho,

"And what I'm tellin' you I know,

For I was down at Santiago.

Guasimas was our first hot day,

Then San Juan and El Caney,

I tell you there was hell to pay

Fightin' the Dago.

"And all the way the music kept

A-blowin' to the time we stepped,

And saved the boys from gettin' skeery.

Now, all the tunes I know is two,

And one of them's 'Red, White and Blue.'

The tother ain't. But I tell you

They sounded cheery.

"Wind jammers ain't sent out to fight.

I didn't understand 'em right

Until, as helpless as a baby,

I fell with calentura. Then

Wind jammers picked me up like men,

Or else among the dead I'd been,

Or 'missing,' maybe."

And even as he said this, Pete

Heard music coming down the street.

Limp, in his hospital pajamas,

He sat up in his cot awhile.

Then passed his regiment, rank and file,

And he, with gentle nod and smile,

Murmured, "Wind jammers!"

—Henry Tyrrell in the Sun.

ROSENTHAL, more musical and certainly master of the mood poetic—he has entered at last the Kingdom at the gates of which he so long knocked—Rosenthal, ruddier and mellower in his art, sat before his Steinway grand, at Carnegie Hall, last Wednesday night, and was literally monarch of all he played. His music began in the pleasant, graceful, chivalric land of Weber, wherein one sees, as on a faded tapestry, the stately, timid movements of stern knights and gorgeous ladies. The A flat sonata is the echo of a time gone by. It suggests gay indolence, and its joyous arpeggios almost conceal the themes about which they twine and linger. It is charming music, but it belongs not to this age. It is as if one heard a beautiful, sonorous-sounding, but unknown tongue. Rosenthal did not seek in vain to interpret Weber's romantic speech, and without attempting to give a modern version of this essentially old world and other-fashioned composition.

The first allegro—Liszt's favorite—was read with breadth and just the right coloring. The andante, smelling of the antique, gave one a pause to consider the vast difference between the cantilena and ornamentation of Weber's day and Chopin's. The middle section was worked up in dramatic fashion. It was in the minuetto that Rosenthal lifted the eighteenth century drapery with which he inclosed the work, and he played the trio with astounding freedom, fire and virtuosity. The rondo, peaceful and murmuring, had the just historical touch. There was no effort at prestidigitation, and the tempo with the ritardano in the coda was faithfully pictured. Indeed the entire sonata was a successful

rehabilitation of a scheme of musical thought and sentiment that has already the pathos of spiritual distance—as Rosenthal would say.

* * *

This is hardly the place to analytically dig into the sturdy Roumanian's program. It contained no novelties, and we have heard him play it before, but not as he did last week. The scherzo of the B flat minor sonata and the presto were marvelously played. There was tenderness and there was a fine repose. De Pachmann played the presto, if not so rapidly, with a more velvety touch, but Rosenthal made it sing like the sea. I am always amused at the sentimental interpretations of this movement, which certainly does not belong to a sonata. "The wind whistling over a grave" is what I heard whispered about me in plaintive, feminine accents. The grass must not have been cut for years on that grave. Chopin's version is interesting because of its straightforward simplicity. He said "the left hand unisono with the right hand are gossiping after the march," or, if you will in Polish, "ogaduja po Marzu." In other words, the mourners are discussing the defects and good qualities of the deceased. Alas for the ring of romance in the alleged story! There is little to be said of the march itself. It has been played literally to death. The A flat study from the supplementary set was deliciously done. But I must stop, else I will encroach on the province of the regular concert reviewer.

The "Don Juan" fantasy of Liszt reminds me of one of those mastadonic vestiges, gloomy relics of primordial times, that the frightened traveler encounters on some vast, immemorial plain. It is startling, it is stupendous, but it is not music. That Liszt played it as well as did Rosenthal I doubt. It was one of those feats that we shall gibber and squeak about in the incredulous and unwilling ears of grandchildren. Rosenthal's back is broad and Rosenthal's back is bowed, and by this same "Don Juan" fantasy. He plays it every day once for his lungs. It strengthens them, but it is bad for the piano, bad for its circulation. As for the drinking song, Albert Steinberg says that it is not one drink in Rosenthal's hands, but a Heidelberg tun.

Henselt seems to be retained on latter day programs chiefly because of the Bird study. It is—or rather these birds are delightful songsters and sing in perfect sixths, but other studies of Henselt should not be allowed to collect dust. Henselt is called the "German Chopin." For me he is a Chopin suffering from musical diabetes. There is too much sugar in his blood.

Rosenthal was rather spent when he reached the Valse Caprice. It was more capricious than valse-like. He tossed with supreme carelessness the cup and balls of Rubinstein's fancy and made a tour de force of the coda. Altogether a wonderful young man, and one whose mental and muscular machinery are in superb condition. I envy him his nerves.

* * *

The rejection by the Musical Union of Lafricain, the trumpeter, recalls the story of Xaver Reiter's triumphant entrance before the examining committee. Not caring what he had to play, the fantastic hornist put his instruments in the door and on his high B flat horn he played Siegfried's call as no one else can on the crust of this planet. There were no more questions asked. The Union rose as a man and called Xaver brother. Mr. Lafricain should have played Meyerbeer on his trumpet as he entered the room, and the jury might have recognized the fitness of the selection.

Musical juries are always so intelligent!

* * *

This is from the *Evening Sun*:

"Creative power," says Max Beerbohm, 'the power to conceive ideas and to execute them, is an attribute of virility; women are denied it. In art, as in science, politics and other branches of human

activity, the part taken by women may often be quite charming, but serious it never is. Neither in painting nor in writing have women ever originated. Whatever they have done in these arts has been mere work of imitation.' Hold on! This is rather sweeping. George Sand and George Eliot and Jane Austen cannot be dismissed as imitators. Nor can Elizabeth of England, Maria Theresa of Austria, and Catherine the Great of Russia be dismissed as imitators in the world of high politics. Max is too smart by half."

But it is always the man back of the gun. In George Sand's case it was the dozen or so of geniuses she chaperoned and from whom she caught her echoes. Every book of hers—almost—reflected an intellectual liaison. George Eliot had two distinct manners, the more natural being the earlier, for then she was under the tutelage of a certain clergyman. George Lewes had a bad effect on her style. Her later, labored, pompous, pseudo-scientific novels, overlaid with positivistic terminology, do not give us the lady at her best. Jane Austen is the glory of English fiction. Why? Because she knew her limitations and wrote not aping masculine virility, but as a simple, shrewd, sweet hearted, clear headed woman. Her novels will endure, when Sand, Eliot and Brontë—the last name is a dear one to me—are forgotten.

* * *

This leads me almost to the perilous and debatable land of the female composer, but I am crafty and shall not commit myself. When I am quite venerable, bald and penniless I may confess the truth about the woman composer, but only in a phonograph, only in a phonograph, and in the lonely reaches of a boarding house, fourth story, back hall.

* * *

The London *Sporting Times* printed this capital story:

The other evening, seated in the Empire Music Hall, in Glasgow, I noticed Piper Findlater was hissed by some in the audience. Being a visitor from the other side of the Atlantic, seeking for information, I turned to my next neighbor, a remarkably stolid looking specimen of the genus Scot, and said to him:

"Why do they hiss him?"

He replied: "Because they don't want him."

"But," said I, "he is a hero, is he not?"

"What did he ever do?" was the rejoinder.

"Why," I exclaimed, "he was shot through both legs and then sat down."

"Could na' help it," he answered.

"But, I urged, in extenuation of the hero idea, "he went on playing the pipes."

"Second nature," said he.

I stared in blank astonishment at this view of the whole affair, when my friend, observing my look, said:

"I'll just tell ye. The man did nothing unusual! Take the first ten Highland pipers you meet with. Start them playing; shoot them through both legs; down they'll sit, and keep on playing."

Thus did a practical Scot shiver in a few words the glamor surrounding the hero of Dargal. Hitherto, we on the other side had thought it grand to think of a man shot through the legs sitting down and keeping up the tune. I now see to the Scotch mind, at any rate, it was but a natural sequence of events.

* * *

"I would define a book as a work of sorcery from which escape all sorts of images which trouble the spirit and change the heart. I will express my thought still better: A book is a little apparatus of magic, which transports us amid the images of the past or among supernatural shadows. Those who read many books are like hasheesh eaters—they live in a dream. The subtle poison which penetrates their brains renders them insensible to the real world and leaves them a prey to phantoms, terrible or charming. Books are the opium of the Occident. They devour us. The day will come when we shall all be librarians, and that will be the end."

Anatole France, most spiritual of French critics, wrote the above. Whenever I am oppressed by the

pompousness and affectations of à priori criticism I always seek refuge in Anatole France's crystal words on the subject. He once said:

"There is no such thing as objective criticism, any more than there is an objective art, and all those who flatter themselves that they put anything else than themselves into their works are dupes of the most fallacious illusion. The truth is that one can never get outside of himself; that is one of our greatest miseries. What would we not give, just for one minute, to see the heavens and the earth with the faceted eye of a fly, or to contemplate nature with the rude brain of an orang-outang? But it has been forbidden us. We cannot, like Tiresias, be man and remember having been woman. We are shut within ourselves as within a perpetual prison. The best thing for us to do, as it seems to me, is to recognize this frightful condition with good grace and to admit that each time that we have not the strength of mind to hold our tongue, we talk only about ourselves. If he would be frank the critic ought to say: 'Gentlemen, I am going to talk about myself apropos of Shakespeare, or Racine, or Pascal or Goethe.' It is an excellent opportunity."

It has remained for Miss Witherup in her "Celebrities at Home" series of papers in *Harper's Bazar* to solve the problem of exorbitant opera prices. It seems that she called at the De Reszkes' Polish cattle farm and found them busy arranging to send a can of fresh milk in place of one that had soured to the Countess Poniatowski.

"And you don't feel, Mr. de Reszke," asked Miss Witherup, "that all this interferes with your work?"

"It is my work," replied the great tenor.

"Then why," she queried, "do you not take it up exclusively? Singing in grand opera must be very exhausting."

"It is," sighed Jean. "It is indeed. Siegfried is harder than haying, and I would rather shear sixty sheep than sing Tristan; but, alas, Edouard and I cannot afford to give it up, for if we did what would become of our farm? The estimated expense of producing one can of peas on this estate, Miss Witherup, is \$300, but we have to let it go at 50 cents. Asparagus costs us \$14.80 a spear. A lamb chop from the De Reszke lambrery sells for 60 cents in a Paris restaurant, but it costs us \$97 a pound to raise them. So you see why it is that my brother and I still appear periodically in public, and also why it is that our services are very expensive."

The brothers offered their interviewer a souvenir gift when she departed, "either a radish or an Alderney cow; they cost us about the same." She said:

"Thank you; I do not eat radishes and I have no place to keep a cow; but if you will sing the 'Lohengrin' farewell for me it will rest with me forever."

The brothers laughed.

"You ask too much!" they cried. "That would be like giving you \$10,000."

The above is from an exchange.

I found the following vivid description of Balzac's personality in the recently published biography—or autobiography—of Henry Reeve, the English journalist:

"I am indeed embarrassed by the attempt to give

you the faintest idea of this extraordinary man: such a singular contrast of profound philosophy—more of intuition than of analysis—combined with the variety and prodigality of an Eastern story teller, expressed in a copious and brilliant language, frequently degenerating into the violence or rising into the ostentation of positive insanity, I have never met with. Balzac was seated in an elegant apartment, situated at the very extremity of this side of Paris, which he took because from some whim or strange reason the house is called 'La Fabrique de l'Absolu.' To this Fabrique we found our way, and at the end of a long, low room, as it were between a study and a boudoir, we found the magician himself, surrounded by proofs and manuscripts which he was correcting and composing with a rapidity that sets all the printers of Paris at naught. He talked chiefly of himself, with the most boisterous and fantastical self-acclamation."

The Italians have an expression, "Voce di compositore," indicating the defective quality of the vocal apparatus in musical composers, says a writer in the *British Medical Journal*. But if a composer need not have a voice he must have a good ear. It would seem, however, that a good ear need not be a beautiful one. In the Mozart Museum at Salzburg there is a small water color painting representing two human ears. The drawing is described in the catalogue as "Mozart's ear and an ordinary ear." Dr. Gerber, privat docent in the University of Königsberg, has recently published in the *Deutsche Medicinische Wochenschrift* an anthropological study on Mozart's ear. The fact that the great composer had ears of a peculiar shape suggests the notion that there is some connection between the form of the ear and the musical faculty which shows itself in earliest youth. Such an idea, however, rests on a very slender basis of fact, as there have been few opportunities of establishing its truth. Mozart's ears were of the broad type especially seen in the lower races of man, as, for instance, in negroes, and must therefore be looked upon as a mark of low grade of development. While the normal ear is curved in beautiful lines and has a longish form, Mozart's ear was flat, presenting obtuse angles instead of curves, so that it might be described as misshapen. The complete want of lobe is a well-known mark of low development, especially when, as in the case of Mozart, it occurs in connection with a broad ear. It is surely an example of nature's irony that the man whose inner ear was of the very highest grade of development had an outer ear misshapen to the point of ugliness, but of a retrograde type generally found only in the lowest savages.

I found several years ago a short story which I propose to reprint to-day. It appeared in a Chicago paper, the name of which I can't discover. Neither do I know the author. Perhaps it is a translation. It bears the singular and engaging title of

THE MAN WHO MUTTERED AS HE WALKED.

It was an hour in which the sun when it set blazed upon the horizon, so that the opposite horizon was black.

It was at this hour that we followed the boulevard, Yves and I.

Before us walked a man; he was mumbling and muttered something as he walked.

I did not understand this something, but the women seemed to understand him; for all those we met turned back on the road and followed the man.

The married women left their husbands, the foolish virgins their lovers; the girls left their mothers and the mothers their children.

Soon they were legion; there were brunettes, blondes, auburns; rich and poor, old and young—gamins who trotted to keep up with the others—the beautiful and the ugly. And soon they were all there—all the women following the man who muttered something while walking.

They were going, breathless, the darkness was profound; the lightning flash passed cold and white like a blade, or very red and warm like blood, and these were the eyes of the woman which shone in the night like those of wolves.

Yves smiled.

"What does the man say to them?" asked I.

And my friend Yves, who is a magician and understands the occult, said some word which I believe was *parsi*, then touched my ear with her finger. Then I understood the man.

And he said: "For a woman I have killed my father. For another woman I have killed my mother. For another woman I have driven out my wife and the child that she bore and they are both dead in misery. For another woman I have stolen and I have been in prison. For many other women I have been a liar, hypocrite and a scoundrel."

Yves smiled.

"Who, then, is this man?" said I. And my friend Yves, who is a *Sar* and who has reached the thirty-second degree of the Arcanum, said some words in a language that I believe was the Chaldean; then touched me upon the eye with her finger.

Then I saw.

I saw that the man was Yves! Then all at once I saw also that the man was myself. Then I saw that all the men, all, were the Man!

A very sad allegory this. Can it be true, O tell me, Watchman of the World, can it be true that danger lurks in the placid eyes of the unfair sex? Robert Louis Stevenson in a mood of cynicism—rare with him—defined love as a compound of vanity and pruritis. If the man who muttered as he walked had been an American, then he muttered "dollars and cents," and behold the flock of wise virgins that would have followed him!

Next week I shall dilate upon the essential immorality of the chromatic scale.

Edmund Severn.

Edmund Severn has been engaged to conduct an ensemble class in Stamford, Conn.

Dannreuther Quartet Honored.

This excellent organization has been engaged for one of the Harvard University Concerts at Sander's Theatre, Boston, in the series instituted by Professor Paine, and as Manager Comee writes, "yours is the only quartet engaged, outside of the Kneisel's, although we have received applications from all the string quartets in the country." They will also play at the St. Botolph Club, on the afternoon of December 18, taking the midnight train after the Philharmonic concert.

On Wednesday of last week the quartet, augmented by a stringed orchestra, with Mr. Dannreuther as conductor, went to Saugatuck to furnish the music at the marriage of Miss Edith Labouisse, of New Orleans, to Harry Lane Eno, son of Dr. Henry C. Eno, of this city, and a nephew of Amos F. Eno. Some unconventional features of the occasion were the omission of the usual "agony-music" during the ceremony and wedding march preceding it. An elaborate program was played, including Volkmann's Sere-nade for strings, in D minor, with the cello solo, a "Lohengrin" Vorspiel, Mendelssohn's "Son and Stranger" overture, and Mr. Dannreuther's own arrangement for strings of Wagner's "Traum," Händel's Concerto Grosse in F major, and a number of minor items.

128 East Seventeenth Street, New York.

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A HARP SCHOLARSHIP

has been instituted by President Jeanette M. Thurber, examinations for which will take place Wednesday, October 26.

For the benefit of those who are otherwise engaged, Evening Classes have been formed in Singing, Violin and Piano.

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CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.

Evelyn Ashton Fletcher.

INVENTOR OF THE FLETCHER MUSIC METHOD.

MISS EVELYN ASHTON FLETCHER, who has just come to reside in New York, is by birth a Canadian girl. Young, enthusiastic and endowed with inventive talent of a high order, she has originated a method to give a fundamental, systematic and logical musical education in a way to please and attract children, appealing to their imagination, love of symbolism and the picturesque, traits so prominent in childhood.

The principal aims of the Fletcher method are:

1. To train the ear.
2. To make children familiar with time and musical signs and develop rhythm.
3. To teach them to read music rapidly.
4. To give them a thorough knowledge of the keyboard of the piano.
5. To teach them how to build the major and minor scales.
6. To make the fingers and wrists flexible.
7. To create interest in the great masters of the past and present.

After completing the course the pupil is ready to go to the piano, read music readily, knows where to find every note on the keyboard, knows how to use his hands, feels the rhythm and understands it mentally, recognizes the key in which he is playing, and the chords, as old friends, while none of the natural love for music has been forced out of the child's heart in the gaining of this knowledge.

The Boston Beacon, in a recent article about Miss Fletcher's work, says:

Miss Fletcher has patented seven games, but she has endless games of her own invention which those teachers studying under her can use with the materials she supplies. A perfect knowledge of the keyboard is gained in a very enjoyable way. Miss Fletcher, knowing the inherent tendency of the child to tear to pieces and rebuild, provides a keyboard so constructed that the learner has the happy privilege of taking it to pieces and reconstructing it, using the knowledge he has previously acquired from his earlier game lessons. In connection with this game, also, the child builds the intervals, and learns their names, also the principal chords in their different positions, thus acquiring the foundation of the study of harmony.

A special feature of this method is the ear-training, which is often entirely lacking in early lessons on the piano. Miss Fletcher's pupils have only to see a note to connect it with the sound, or vice versa, hearing a sound, the ear conveys to the mental vision the position of the note sounded on the staff. Technic is taught for fingers and wrist in as fascinating a way as any other subject, and thus by the time the child reaches the piano eyes, ears and fingers are all obedient servants, ready to do his bidding, and the training has been a pleasure. The method is taught usually in three terms, at the end of which the musical foundation which the child has acquired is so thorough that he is ready for the study of any instrument.

"I have about eighty-six teachers scattered over the United States and Canada," said Miss Fletcher, "and no one can use my materials but teachers taught by me. A club has been formed called 'The Fletcher Musical Association,' the object being to promote unity of purpose among the teachers. Each teacher binds herself to give to the whole association any new ideas that may occur to her, and as I pledge myself to do the same we shall keep together, and all of my teachers will thus grow with the system."

Perhaps one of the strongest evidences of the success of the Fletcher music method has been its success in Miss Fletcher's own country, Canada. It has been indorsed and adopted by the four leading conservatories in Toronto, which is well known for its conservatism. It has also been adopted in the leading conservatories in all the principal cities of Canada. A demonstration was given by one of Miss Fletcher's pupils in Ottawa, under the direct patronage of Her Excellency Lady Aberdeen, who expressed herself as much pleased with the system and proud that it was the invention of a Canadian. The saying that "a prophet is not without honor save in his own country" is not true in Miss Fletcher's case. She has already had the opportunity reserved for her to demonstrate her system in London, England, before the Royal Academy of Music.

That this system will eventually bring about a remarkable change in the musical atmosphere in America it needs

no prophet's vision to foretell. Miss Fletcher is receiving applications from different schools and conservatories for teachers of her system, and so far the demand is greater than she can fill. This shows that the Fletcher music method will open a tremendous field for young musicians of ability. Miss Fletcher will teach her system in Boston, New York and Cincinnati. She is being very careful to select the right teachers, in order that the system may continue to be the success in the future that it has been in the past.

One of the most attractive features of Miss Fletcher's work is her artistic disinterestedness. If her motives were simply personal gain she would throw all her materials onto the market at a price; but she desires to do some good in the world and that her method may be a benefit to music, for she believes that music has been crippled of its power to do good through the narrow ideas by which many musicians seem to be actuated in the cultivation of their art. She believes that Mazzini was right when he



EVELYN ASHTON FLETCHER.

said that "music is the harmonious voice of creation, an echo of the visible world, one note of the divine concord which the entire universe is destined one day to sound."

Already Miss Fletcher is training a class at the Kindergarten for the Blind, and it is one of the prettiest sights in the world to watch these little blind children gaining their first idea of what written music really looks like to seeing children. They have been taught by the Braille system, which, though a very practical system for them, utterly precludes the idea of a blind teacher ever being able to instruct a seeing pupil. But this new method opens up the whole system of music to them and gives them an idea of what it is to the rest of the world.

It means an entire revolution in the teaching of the piano method to children and robs the practice hour of all its terrors, alike to the mother and the child, while it facilitates the work of the piano teacher, and brings results that are wholly satisfactory in an incredibly short time. It is a distinct advance in educational methods, and it is the work of a thoughtful, earnest, clever musical girl who is still in her early twenties.—Boston Herald.

A subject that is attracting the attention of many leaders in the educational world at present is the Fletcher system of music kindergarten or simplex method of teaching the rudiments of music to children. The idea of such a system came to a bright girl of Toronto, Miss Evelyn Ashton Fletcher, when she found herself confronted by classes of children soon after entering on her career as a teacher of music. Miss Fletcher had received a very broad musical

training, consequently she was keenly alive to the demands upon a pupil. Being impressed with the thought that existing methods were far too difficult for childish minds, she began to devise simpler ones, which should lead the child by such natural steps that before it was really aware of the fact all the so-called mechanics of music (notation, major and minor scales, rhythm, intervals) had been acquired and the "drudgery" dreaded by 99 per cent. of those who make a study of music had been turned to pleasure. Thus, her system evolved naturally, guided by the progress of the children themselves.

The wonderful results are accomplished by means of games, plays and little songs, so pretty and fascinating that an adult can find interest in them.—Boston Journal.

What has the child gained by this method? It has developed along natural lines in the mechanical and mental fundamental processes of musical education, and which is even more important, it has developed aesthetically for its interest in music, and its love for it have been greatly increased hereby. It will listen with more pleasure and even intelligence to musical performances than many adults, for the children thus taught have been admitted within the mystic portals of the "why" and the "how" and feel at home there. Without really knowing it they have imbibed those foundation principles of music which may be called its mechanics and which are the bugbear of adult beginners, and these children have passed unconsciously through the "drudgery" of music in a way to fill even advanced performers trained by the usual tedious method with envy. This seems a rash statement, but it has been proved again and again.—Boston Transcript.

A Promising Young Violinist.

Miss Rebecca Wilder Holmes, a talented young violinist, who studied with Joachim, is now under the exclusive management of Townsend H. Fellows, who is pushing her forward rapidly. Miss Holmes is a niece of the late Solon Wilder, so well known as a music festival conductor. She plays with considerable skill and intense feeling.

Arthur Beresford's Successes.

THE MUSICAL COURIER predicted for this artist another season of greater success than last, and the many press notices which have come to hand show that the prediction is more than justified. Mr. Beresford has a singular power over audiences, and it is understood that this year he is singing better than ever:

Mr. Beresford possesses a magnificent bass voice, and sings with much ease and grace. His "Honor and Arms," "Samson," by Handel, was one of the gems of the evening. A first and second encore were called for from Mr. Beresford, and with each appearance the audience grew more enthusiastic. He fairly sang his way into the hearts of his hearers.—Herald, October 20, Saginaw, Mich.

Arthur Beresford has a splendid basso voice of wide range and good quality. He sang his way into favor with the audience quickly and was compelled to respond to an encore.—Press, October 8, Cincinnati, Ohio.

The honors of the evening belong easily to Arthur Beresford. His deep, powerful bass voice and his thoroughly musicianly conception of the work of the composer mark him not only a singer of rare talent but a thorough musician.—Courier, October 5, Zanesville, Ohio.

Arthur Beresford's appearance is as aristocratic as his name, and his powerful voice is well adapted to the difficult oratorio work embodied in his number.—Democrat, October 22, Grand Rapids, Mich.

The favorites of the evening were the violinist, Mr. Rosenbecker, and Arthur Beresford, the latter having the finest bass voice that has ever been heard in this city. The selections of both were of the highest order, and presented in such an artistic manner as to be appreciated by every listener. Mr. Beresford's voice showed wonderful range and perfect training and he sang with much feeling and expression.—Times, October 7, Portsmouth, Ohio.

The bass singer, Arthur Beresford, has a magnificent voice and sings with great taste and marvelous power and execution. He is truly an ideal bass singer.—Star, October 18, Marion, Ohio.

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CHICAGO OFFICE MUSICAL COURIER.
224 Wabash Avenue,
October 20, 1908.

WITH four evenings this week without any important musical event, why it was necessary for the first concert of the Spiering Quartet to be given on the same evening as the "Persian Garden" production entirely passes comprehension. It necessarily follows that the numbers attending the concert given by the Spiering Quartet were not adequate to the performance. The quartet, still composed of Theo. Spiering, Otto Roerhborn, Herman Diestel and Adolph Weidig, inaugurated the sixth season by a smooth, beautiful performance of Mozart's quartet in D major. It is not the most effective work nor one calling for the greatest display of skill, but still it is sufficiently interesting, and the quartet, so delicately in unison and exhibiting all the light and shade which has ever distinguished its performance, were heard to very great advantage. Chamber music must grow in favor in Chicago if steadily persevered in by the Spiering Quartet, which is now the only organization, apart from the Kneisel Quartet, which is universally known and recognized.

The soloist assisting was Sidney P. Biden, a young baritone, who may justly lay claim to the title of artist. The word artistic, which is so generally misused, is really applicable to the performance given by Mr. Biden when he essayed an interpretation of Brahms' four serious songs; songs requiring skillful treatment, fine voice and exceptional technical ability, but all of which Mr. Biden could offer to the public. I had not previously heard him to advantage, and was surprised to find such a studious and powerful interpretation by this ambitious young singer. A most favorable impression was created, and the opinion was freely expressed that in a very few years Sidney Biden will be a power to be reckoned with among the baritones should his present manner of work be sustained.

The concert closed with the Beethoven quartet in E flat major, but I was obliged to wend my way to the Steinway Hall, where another quartet of singers was to be heard.

The much expected "Persian Garden" arrived Tuesday, when Frank Hannah gave the first performance in Chicago. All the other cities have long since heard this work, for which, by means of much advertisement, a fictitious, hysterical and wholly unnecessary interest has been aroused. "In a Persian Garden" was heralded and boomed as if it were a musical Messiah, and when it eventualized we found some pretty tuneful lyrics for a sweet-voiced tenor, a couple of semi-dramatic recitatives for the basso, two soprano arias, whose chief merit was a prolonged high C, and a few bars of commonplace for the alto. When the four individual voices are not singing separately they unite and we hear two or three very fair quartets, but surely this example of English composition is not worth all the fuss made about it. It can well be described as pretty and tuneful, admirably suited for small musical entertainments, but to hail it as a great work is absurd.

There is no pretense at originality, the piano accompani-

ment is decidedly not remarkable for harmonic or contrapuntal excellence, the coloring in parts is good, the little intermezzo, for instance, a kind of ante-climax one might describe it; but as a great work how could one consider it seriously? It seems to me that the "Rubáiyát" of Omar Khayyam is so beautiful that, allied to any kind of music, the dignity, power and pathos of the marvelous poem would have been all sufficient to obtain for it world-wide fame.

If Liza Lehmann's composition had been sung without all this heralding and noisy acclamation the probabilities are that it would have received little notice, and that it would go on record as one more mediocrity; but owing to good generalship the performance was recognized as a musical and social event, and attracted even the newspaper men and women, who occupied boxes.

The interpretation of the work was all that could be desired. Charles W. Clark, the basso, did splendid service, and proved himself an artist to be ranked with the best, for anything more artistic in the way of singing could not be desired. His success was immediate and he advanced yet another step on the ladder of fame, and which brings him so nearly at the top. His voice has grown in sonority and breadth and is now one of the most powerful to be heard on the concert stage. As F. W. Root remarked to me after the performance, "There's a great future for Clark."

Considerable discussion had been indulged in regarding the famous high C, which is the pièce de résistance of the soprano arias, but Jenny Osborne attacked it without trepidation. In two years Miss Osborne has become one of the two singers most sought after and is establishing an enviable artistic record. Her singing in the "Persian Garden" was declamatory and expressive, her tone coloring and phrasing throughout distinctive of the excellent musical intelligence she possesses. In appearance she is always charming. However, her personality is but one of the many attractions which make Jenny Osborne so deservedly a favorite where musical ability, freshness and youth, as well as earnest and painstaking effort, are requisite.

A surprise to the generality of the audience was found in the singing of Miss Edyth Evans, who possesses a beautiful contralto voice, mellow in quality and of excellent compass. Moreover, Miss Evans sang with so much effect that the few lines which have been given to the alto were made to appear of really more importance than is really the case. With more opportunity to sing before the general public, time and experience, Miss Evans should become a famous Chicago contralto. The one artist not indigenous to Chicago. Evan Williams, specially engaged to come here for the occasion, did yeoman service. Mr. Williams has a wonderful gift in that beautiful voice and sang the number allotted him with great power. His voice reminds me strongly of Edward Lloyd in its sweetness, and also for range. Presiding at the piano was Mrs. Hess

Burr, who rendered, as, indeed, she always does, incalculable service. An artist to her finger tips, thoroughly sympathetic and with extraordinary musical acumen, Mrs. Burr is an aid indispensable to the success of the singers. She has lost none of the charm which has for years kept her at the head of her branch of the profession, and in a manner which no one has been able to approach.

Preceding the performance of the "Persian Garden," a supposedly ten-minute, but which developed into a twenty-five-minute talk was given by Mrs. Crosby, chiefly known on account of her Wagner interpretation. Mrs. Crosby undertook to elucidate and explain the motifs of Lehmann's musical setting to the "Rubáiyát." I understand that to many this part of the entertainment was the most interesting; others again said it was execrable taste to have this piano introduction, seeing that Mrs. Burr would preside later at the piano. Be this as it may, the necessity of analyzing the composition is questionable.

On the principle that "good wine needs no bush," neither did this work if it had been all that is claimed require to be apologetically treated. However, leaving aside the *raison d'être* of the "ten-minute talk" on the "Persian Garden," certain it is that Mrs. Crosby is a most entertaining talker, a fine pianist and in all ways a charming woman.

Surely Liza Lehmann is the mezzo soprano who was before her marriage quite a favorite singer at the popular concerts in London. Her husband, Herbert Bedford, is a composer of some ability, and her mother has written a considerable number of songs under the signature "A. L." Here one finds then what might be described as a musical menage and one from which a pot-pourri such as the "Persian Garden" would be expected.

We are promised unlimited "Persian Gardens" for the next two or three months such is the effect of the feverish, uncalled-for interest excited, an interest which could pack Steinway Hall to its limit, the audience including, too, a great number of the music profession—teachers, singers, accompanists, &c.

And I thought of George Hamlin's recital, when for the love of art and the good of music he had prepared with many months of hard work a program of Richard Strauss' songs, and had sung for the first time in America—an event truly worthy of the deepest interest and which should have excited the sympathy and co-operation of our musical community. And the musical community saves its money to hear the "Persian Garden."

The standard of art is not high in Chicago. For this reason I suppose it is that pupils are recommended to go abroad to study.

Extraordinary talent or extraordinary influence, or perhaps a combination of both, must surely have been exercised with the powers that guard the interests of the Chicago Orchestra, when that organization is induced to give a benefit concert to help a young pianist to pursue her studies. This event announced for next Tuesday is in honor of Blanche Sherman, who has been known here as a semi-prodigy, and has been the recipient of considerable notice in amateur circles. For years past she has been under the guidance of musical psychological mystics, who, however, did not quite obliterate her undoubted ability. Two years since I heard Blanche Sherman play, and I said in the columns of this paper that if she could have the benefit of study with one of our famous teachers inevitably there would be a great career for her. In consequence of this statement a relative of Miss Sherman wrote to me for advice as to a teacher, asking whom I would recommend.

It is not my province to recommend one teacher more than another, and in this city, where there are several who enjoy international fame, it is particularly difficult to individualize.

It is not necessary for a student to go abroad to obtain the best instruction. It may, however, be argued that in a way it does good to the musical aspirant, as he or she is certain to find his or her level.

It is customary here in Chicago for people of mature years and ripe judgment to sometimes become lost in a labyrinth of wholly uncalled-for admiration of budding

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genius, which rarely gets further than the "bud." In some cases this extravagant enthusiasm has gone beyond the prescribed limits and common sense recoils against the worship and, figuratively speaking, the bending of the knee to these creations of an incubator which utterly fail to justify the process. When they go abroad, however, the abnormal head development acquired in Chicago assumes lowly proportions.

All the same this question of the necessity of tuition abroad requires threshing out in THE MUSICAL COURIER.

If you want to find the "Persian Garden" go to the Kimball building. As everyone knows there is not a studio in the building to be obtained just now, the place being crowded with vocal and instrumental teachers. The vocal studios abound principally, and a veritable epidemic of quartets from "Persian Garden" has broken out. Omar Khayyam, or even Liza Lehmann herself, would have become insane if they could have heard (as I heard yesterday) three quartets all going at once.

Mme. Geneva Johnstone-Bishop returns from many concert engagements November 5, and leaves Chicago as prima donna of the Bendix Grand Concert Company November 7. She sings in Memphis November 3, at Toledo October 31. I hear splendid reports of her voice and health.

Much curiosity is alive as to the identity of the critic on the *Tribune* who writes those most capable and interesting notices on musical events. Powerful, well written, concise, clever, unbiased, and, above all, fearless, the articles are attracting considerable attention, and, as I have said, much speculation is indulged in regarding the source from which they emanate.

William Lines Hubbard, former critic of the *Tribune*, is announced to give a song recital next Thursday. He is devoting his time to teaching vocal art, and is shortly to join a well-known school of music.

For once, rumor is correct. Leopold Godowsky has in course of publication some wonderful compositions which report speaks of as containing extraordinary difficulties. Schirmer has taken these new works and they will be shortly given to the public. I was recently one of those privileged to hear them in manuscript, and can vouch for their extraordinary originality. It has been frequently stated that as a composer Godowsky ranked higher than as a pianist. It scarcely seemed possible that such could be the fact, but since hearing these Godowsky compositions one must arrive at the conclusion that his powers of composition nearly reach the altitude of his pianism.

I see announcements that Leopold Godowsky will play in Boston, Baltimore and Toledo, and that he also is engaged with the St. Louis Symphony Society.

MAX BENDIX'S DATES FOR THIS SEASON.

November 3, recital, Des Moines, Ia.
November 7, three weeks' tour, Bendix Grand Concert Company.
December 1, Lyric Glee Club, Milwaukee.
December 7, Mendelssohn Club, Chicago.
December 12, recital, Vermilion, S. Dak.
December 13, recital, Ida Grove, Ia.
December 14, recital, Yankton, S. Dak.
December 15, recital, Sioux City, Ia.
December 16, recital, Grinnell, Ia.
January 7, Southern tour, Bendix Grand Concert Company.

February, recitals, Boston, New York, Philadelphia, Washington, Cincinnati, St. Louis.

"The Cradle Songs of Many Nations," a musical entertainment for children, is the happy title of a children's entertainment originated and compiled by Katherine Wallace Davis, and published, together with all rights reserved, by the Clayton F. Summy Company, of 220 Wabash avenue, Chicago. Its success has been as great as

immediate. To the children who are given parts the interest created is strong and abiding, and in the delight and spontaneous enjoyment of the little folk fathers, mothers, sisters and brothers cannot but rejoice to share. The main idea, and one most excellently worked out, is the collection of the lullabies of various nations, all obtained with infinite perseverance from original sources and absolute accuracy of detail adhered to in every case.

That the costumes might be correct natives of many of the countries represented superintended the work, and in other instances the art collections of the Newberry Library—one of the grandest and most complete in this country—were used as copies. The book, beautifully illustrated and typographically perfect, and published at the modest price of \$1, gives full directions for staging and performing the entertainment. The photograph of a child in correct costume illustrates the lullaby of each nation, and every necessary particular is given for the making of these costumes.

Its ethnological value has appealed powerfully to schools, and it is already in such use as to justify the prediction that it will soon become a general feature in all our schools, as affording not only high-class amusement, but at the same time strong educational value.

The following engagements have been made by Frank Hannah for Miss Jenny Osborn, who will sing in conjunction with Miss Mabelle Crawford (also booked by Mr. Hannah) at Milwaukee with the Arions in "Paradise and the Peri."

At the Woman's Club November 10.
Des Moines November 3.
St. Louis (Woman's Club), November 12.
St. Louis, November 17, with the Choral Symphony, in the "Hymn of Praise."

Frederick Carberry has been engaged to sing with the Choral Symphony Society at St. Louis in the "Hymn of Praise" November 17.

Frank King Clark has been engaged through the agency of Mrs. George Benedict Carpenter, to sing with the St. Louis Choral Symphony Society December 29 in the "The Messiah." Mr. Clark also sings "The Messiah" with the Chicago Apollo Club. Mrs. Christine Neilson Dreier sings with the Milwaukee Musical Society in April.

Musical students have not been slow to recognize the ability and power of Signor Buzzi Pezzia, the newest comer to the Chicago Musical College. The latest recruit is Miss Edith Baker, who was formerly with Marescalchi. She has, I hear, improved wonderfully since she began studying with Buzzi Pezzia.

Preceding each performance of the "Persian Garden," given under the direction of Mrs. George Benedict Carpenter, next Friday and Saturday, a song recital will be given by David Bispham, Mrs. Ford, Miss Marguerite Hall and Mackenzie Gordon.

Mrs. Genevieve Clark Wilson is to sing "The Creation" with the Handel and Haydn Club of Boston in March.

Miss Jane Gray, a former vocal teacher at the American Conservatory, but recently director of music at a Southern college, will remain in Chicago during the season, having abandoned her trip to London. She purposed studying with George Henschel, but as his time will be devoted to the new opera he recently composed he will not teach this winter.

Mrs. W. W. Leffingwell gave a clever violin recital Thursday evening at Kimball Hall, having the assistance of Charles Watt. The program was difficult and extensive, comprising some interesting works of Wieniawski, Ernst, Grieg and Bach and Rubinstein's sonata, op. 13. Mr. Leffingwell also played two delightful violin numbers by Arthur Foote, which are deserving of more frequent performance. The entire program was memorized and played with skill and intellectuality, and with so much success that Mr. Leffingwell had the pleasure of taking some new pupils after the concert.

Since coming here, about one year ago, his class has gen-

erally assumed large proportions, and his pupils are becoming well and favorably known. Two of Mr. Leffingwell's class which he had in the East have had good results in California. Harding Kennedy, of whom the following was written in the *California Express*, being especially successful:

The recital given Friday night by pupils of Harding Kennedy might have been the conservatory work of one of the larger eastern cities, so artistic was the atmosphere and excellent the quality of the work. Two years ago Mr. Kennedy came to Riverside in an unassuming manner, quite different from the bluster and advertising that often accompany the introduction of a new musician. He was fresh from the East and had been finely taught, and he has done a great deal for the violin students here, making them realize as they never did before the necessity of thorough study, good methods and imbuing them with a higher musical ideal. Should the pupils of Mr. Kennedy some time go east, or even to Europe for broader study, they would find what very few do, that time and money had been well spent.

Emil Liebling gave the second illustrated lecture in the musical literature series at Kimball Hall to-day.

Jan Van Oordt, who arrived in this city on Tuesday, will play at the Union League Club next Wednesday.

Ella Dahl, Otto Roerhorn, and Herman Diestel will give a concert Tuesday evening.

The Chicago National College of Music will have a series of concerts in Kimball Hall this winter.

The second of the studio recitals in the series given by Miss Mary Wood Chase takes place next Wednesday, when her pupil, Mrs. B. C. White, will play a program of Chopin, Schumann, Grieg and Sgambati.

That delightful pianist Marie L. Cobb gave a reception to-day, when musical and social people in large numbers attended. Six hundred invitations were issued.

Mrs. Gertrude Murdough gave a piano recital October 24 at the first meeting of the Rogers Park Monday Musical Society, of which Louis Dederick is president. Mrs. Murdough's public appearances are rare, but whenever she plays the public is always assured of an enjoyable evening. Her program on this occasion was most interesting, the various numbers being interpreted with that perfection of technical detail and the solid musicianship for which Mrs. Murdough is distinguished. Miss Louise E. Blish, the accomplished contralto, assisted with vocal numbers, which she sang delightfully.

Mrs. Fannie Hiatt Dutton, a member of the American Conservatory faculty, will play the MacDowell concerto with the Kansas City Orchestra November 18, and will also give a piano recital while there.

The celebrated harpist Edmund Schüecker has been added to the faculty of the Chicago Musical College. It would be difficult to surpass the corps of teachers now gathered together in this great institution.

Maurice Aronson, who has so quickly distinguished himself for sound scholarly knowledge of musical sub-

The Music Directory AND Musicians' Annual Register, 1441 BROADWAY, NEW YORK,

WILL be the most complete reference book ever published for the use of Musical Artists, Teachers, Conservatories, Societies, Trade Firms, Manufacturers, etc. It will contain the names and addresses, under classified headings, of all persons in any way identified with the business or profession of Music.

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jects, has been appointed critic for the *Staats-Zeitung*, a position of considerable honor and one requiring great executive ability.

Advanced pupils furnished the program at the regular weekly matinee given under the auspices of the Chicago Musical College in the recital hall in the college building this afternoon. One of the very interesting features of the concert was the first appearance of three pupils of Signor Arturo Buzzi-Pecchia since that celebrated vocal master's connection with the College. If anything was necessary to demonstrate Signor Buzzi-Pecchia's extraordinary ability as a vocal master, after the indorsement he brings from the greatest artists of the present day, the work of these pupils proves the fact beyond a doubt.

Miss Maud Kelley, who sang "Morte di Margherita" ("Mefistofele"), Boito, has been heard in concerts in this city on previous occasions, and will be remembered by many as soprano soloist at the People's Church. The improvement in her voice, style and vocalization in the short time her studies have been guided by Signor Buzzi-Pecchia's master hand, is remarkable. She gave a most beautiful interpretation of the fine aria. As an encore Miss Kelley sang "Io son la Farfalla," from "Contessa d'Amalfi."

Signor Buzzi-Pecchia paid a neat compliment to Miss Carrie F. Lindley, the accomplished preparatory instructor at the college, by placing on this first program Miss Clara Levy, who studied last season with Miss Lindley. Miss Levy has a mezzo-soprano voice of great promise, and under Signor Buzzi-Pecchia's direction, will win a leading position in opera. She sang "My Heart at Thy Sweet Voice," from "Samson and Delilah." Her encore song was "Plaisir d'Amour," by Martini; a song from Signor Buzzi-Pecchia's private collection of old classics. It was written in the year 1700.

The young tenor Walter H. Wheatley sang artistically the aria from "Mignon," (Thomas). Responding to the several recalls, he gave "The Red, Red Rose," by Hastings.

Signor Buzzi-Pecchia presided at the piano. He is a pianist of great ability and a perfect accompanist.

The young pianists were pupils of Dr. F. Ziegfeld, which means that all acquitted themselves in a most praiseworthy manner. His pupils always play with an ease and in a musical manner which makes the performance thoroughly enjoyable.

Miss Winifred Lamb played "Liebestraum," Liszt; "Impromptu," Chopin, and "Hungarian," MacDowell; Miss Jaell Gentry, "Rhapsodie Hongroise, No. 14," Liszt; Miss Anna Ring, "Faust Waltz," Gounod-Jaell, and Miss Lillian Johnson, "Saltarella," Mills.

Violin numbers were given by Wm. Hofman and Harry Lidy, both pupils of Mr. Listemann. Mr. Hofman played "Romanze," Leonard, and Mr. Lidy, "Aid Varie," Vieuxtemps. The performance of both was musicianly and displayed well-developed technic and broad tone.

It is a troublesome statement to make, but Earl R. Drake claims that he plays the third violin concerto by Max Bruch for the first time in America at his concert December 6. Whichever way it is, the Bruch third concerto is worth going a long way to hear.

Miss Estelle Rose sang at Milwaukee last Sunday for a special service, and was afterward given a reception at W. P. Bishop's home.

The Highland Park Choral Society resumed rehearsals at the residence of Mrs. Nettie R. Jones last week. Two programs have already been arranged. The Cable Piano Company gave an educational musicale, when Miss Zella Marshall, pianist; Miss Cora Sinzich, John Tince and Edward Napier gave the program.

The Chicago Orchestra's third concert of the season was marked by a much larger attendance, attracted doubtless by a program which included the first symphony of Brahms. This is one of the grandest of Brahms' composi-

tions, and possibly exhibits better than any other the mighty genius of the great German, and could find, so the majority agree, no better interpreter than Theodote Thomas, who has for years been a devotee of Brahms.

It is undoubted that the orchestra is doing remarkable work this year, and that it is worthy of all the support accorded. The concerts so far, although offering no soloist, have been fair examples of program making, but the performance given this week, including, as it does, the exquisite Beethoven overture to "Fidelio," "The Bacchanale" from "Tannhäuser," "The Vorspiel" from "Lohengrin" and the ball scene from Berlioz's "Romeo and Juliet," was marked by a thoroughness and keen attention to detail which has rendered Thomas famous, especially since he obtained the artists now under his direction. "The Vorspiel" was especially well played, and obtained great recognition at the hands of a well satisfied audience.

The following is the program:

Overture, Fidelio.....Beethoven
Symphony No. 1, C minor, op. 68.....Brahms
Un Poco Sostenuto: Allegro.
Andante Sostenuto.
Un Poco Allegretto e Grazioso.
Adagio; Più Andante; Allegro Moderato ma con Brio.
Bacchanale, Tannhäuser.....Wagner
Vorspiel, Lohengrin.....Wagner
Ball scene, from Romeo and Juliet.....Berlioz

Next week comes the long wished for Sembrich.

CHARLES W. CLARK IN CHICAGO.

Unanimous praise was given Charles W. Clark for his remarkably fine singing in the "Persian Garden." Following are some newspaper comments:

Of the singers, Mr. Williams and Mr. Clark did the best work.—Tribune, October 26.

Mr. Clarke, with splendid sonority of tone and masterful grasp of subject, showed himself, as always, a capable artist.—Inter-Ocean.

Mr. Clark's efforts were conscientious, if not inspired; he was more faithful to the score than the rest, as some who rustled leaves all the evening testified.—Post, October 26.

Mr. Clark was very happy in the famous prologue to "Pagliacci," for which his sonorous voice and fine declamatory style are well adapted.—Times-Herald.

Mr. Clark's declamations were dynamic and dignified and his runs were well sustained.—Chronicle.

FLORENCE FRENCH.

Katharine Fisk.

Mrs. Katharine Fisk has already been engaged for "The Messiah" in New York, under Mr. Damrosch, and for two concerts in Brooklyn, besides a number of Western dates, including Chicago, Denver, St. Louis, Alton and others.

She will deliver her address on "Tone Color" at Vassar College on January 11, and in February at Monticello Seminary, and on both occasions will have the assistance of Miss Rita Lorton illustrating it.

F. H. Tubbs' Pupil.

Mrs. Helen Boice-Hunsicker gave a concert of twenty-two numbers at the Twelfth Street Theatre, Philadelphia, on Thursday last, and included such music as "Elizabeth's Prayer," Wagner; "Ah, fors e lui," from "Traviata;" "Let the Bright Seraphim," from "Samson," and "Sevillana," by Massenet. The Philadelphia Times remarks that there are few singers before the public to-day who could maintain a high limit of artistic work throughout such a lengthened task.

Mrs. Hunsicker has studied with Mr. Tubbs at intervals during the last five years, and regards him far superior to her European teachers. She is the soprano of the Germantown Presbyterian Church, and has the largest salary of any singer in Philadelphia or vicinity.

Season 1898-99.

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WINTERFELD STREET 25,
BERLIN, W., OCTOBER 6, 1888.

THE violin will play an important part in the veritable deluge of concerts announced for this season. From the concert agency of Hermann Wolff I have obtained a list of the principal violinists to appear here during the winter.

Burmester, Sarasate and Ysaye will play at the great Nikisch Philharmonic concerts. Halir will play at one of the concerts of the Royal Orchestra under Weingartner. The Court Orchestra of Meiningen—made famous by Bülow, who was its conductor for four years—gives a series of concerts here and Joachim is to be one of the soloists.

Sarasate, besides playing at one of the Nikisch concerts, will give a concert of his own, assisted by the Philharmonic Orchestra. Arno Hilf, the Leipzig violinist, noted for his wonderful left hand, gives two concerts with the Philharmonic Orchestra. One of his numbers will be Paganini's second concerto, which has not been played



JOHANNES BRAHMS.
(From an Old Photo.)

here—nor anywhere to my knowledge—for many a decade. It abounds in such terrific difficulties that violinists are glad to let it alone. Moreover, it is musically far inferior to the first concerto, which is played so much. Pa-

ganini himself played "La Clochette" from the second concerto, in which the oft repeated tone of silver bell is heard a great deal and always with tremendous success.

Petschnikoff gives a concert with the Philharmonic Orchestra, when he will play a new concerto by Jules Conus, the St. Petersburg violinist. Conus himself will also play here with orchestra. Another Russian, De Sicard by name, has announced four concerts, two of them to be with the Philharmonic Orchestra.

Kemeny, a new Hungarian violinist from Budapest, gives a recital in Saal Bechstein. The concerts with orchestra are all in the Singakademie, except Sarasate's, which takes place in the Philharmonie. He is the only violinist who has drawing power enough to fill that hall with its 2,500 seats.

Two Joachim pupils, Hermann and Birnbaum, will make their Berlin débuts, both with orchestra, while Natrowsky, a pupil of Hollaender, makes his in a recital in Saal Bechstein. Ten Have, a Dutchman; Franz Schörg, of Brussels, and de Broux, of Paris, also play here for the first time, with orchestra, the last named twice. Marcel Herweg, another Parisian, and Max Wolfsthal, a prodigy from Vienna, give recitals.

The American violinist Michael Banner, who played here last winter, announces a concert with orchestra.

Of course Wittek will play often at the popular Philharmonic concerts; Willy Hess will be heard in solo at chamber music concerts, and a vast number of violinists will assist at concerts given by singers, pianists, &c. The above are the most important of the men thus far announced.

Now to the ladies: Leonora Jackson, who made a very successful début here two years ago; Rosa Hochmann, Irene von Brennerberg, Marie Soldat, Gabriele Wietrowetz, the greatest of Joachim's many female pupils; Elfrida Lippold, who is both violinist and pianist; Irma SETHA, who is said to have had great success in London last season; Anna Hegner, sister of Otto Hegner, of piano fame, and, last but not least, Sophie Jaffé, the greatest of all women violinists, will be heard. Miss Jaffé's playing is really wonderful, highly genial in the German sense of the word.

Numerous 'cellists will play, among them Anton Hekking, Heinrich Kiefer, Percy Luch Krasselt and an unknown Finn, Schnéevoigt, about whom great things are rumored.

Six string quartets—the Joachim, Halir, Bohemian, Hollaender, Waldemar Meyer and Marie Soldat—will give each a series of chamber music concerts, and four trios will do likewise.

Fürwahr, the members of the viol family, will have their say this winter. There is even a contrabass soloist down for one of the popular Philharmonic concerts.

The coming of Ysaye is looked forward to with unusual interest, for he has not played here for many years. His appearance will be one of the greatest events of the season. Ysaye has lately put his management for Germany into the hands of Hermann Wolff, who has already booked for him many important engagements.

The above named violinists, with but two or three exceptions, appear under the management of Wolff. I have not seen the lists of the other agents, Stern and Sachs, but they, too, will bring out a goodly number of violinists. The totality will be enormous. I shall not go to hear all of these violinists, but about the principal ones I shall have something to say.

A few weeks ago I received from Henry B. Beermann, of 614 Kansas avenue, Topeka, Kan., a chart entitled "A Pedigree of the Violinist Family." It shows the development of violin playing from teacher to pupil, from Corelli and Tartini down through the ranks of famous violinists to the best known of living players. It contains nearly two hundred names, and is the most complete chart of the kind I have yet seen. There are some omissions. American violinists like C. M. Löffler, Nahan Franko, Richard Arnold, Dannreuther and Mollenhauer should be given. It is very difficult to obtain data concerning living violinists who do not travel as stars, which makes omissions unavoidable. The work is soon to be revised and additions made, however. It is intended to adorn the wall of violinists' studios. It is sure to be of interest to all violin players, professional and amateur. By it the direct artistic lineage of the best known living violinists can be at once traced back to the great masters of the past. I recommend it with pleasure.

Miss North accuses me, in THE MUSICAL COURIER of September 14, of being inaccurate. I have absolutely nothing

personally against Brussels nor against Miss North. It was not for the purpose of entering into a controversy with her that I wrote about Brussels in THE MUSICAL COURIER of August 10, but it was in answer to inquiries from American students. However, as she takes me to task



LISZT, PLONTONYI AND REHENYI.

again for my assertion, I must defend myself. Miss North writes: "Mr. Abell said in his first letter from Brussels, which appeared in the Christmas number of THE MUSICAL COURIER, 'Brussels is not so important a music centre as I thought; it cannot compare for a moment with cities of its size in Germany,' whereas in this last letter he says, 'I am disappointed in Brussels as a music centre. It cannot for a moment be compared with the leading German cities.' This last statement I should not have contradicted, cela va sans dire."

Now, this is very funny. Miss North's knowledge of the size of the "leading" cities of Germany is evidently as limited as is her knowledge of musical conditions in this country. My second statement is, in fact, much safer than the first one. The "leading" cities of Germany are not larger than Brussels, as Miss North imagines, but much smaller. There is not a city in all Germany as large as Brussels except Berlin. Brussels has nearly 500,000 population. Munich has something like 350,000, Dresden about 300,000 and Leipzig considerably less than Dresden. Leipzig is scarcely more than one-half as large as Brussels.

I am myself surprised at the figures, for I thought these cities were about the size of Brussels. They are the cities I had in mind when I made the statement Miss North objected to. I now repeat that these cities, though they have from 150,000 to 200,000 less population, are much more important music centres than Brussels. They have no violinists equal to Thomson and Ysaye, it is true, but they have in all other branches of music far greater artists than Brussels. They have far better orchestras, better conductors, better and many more concerts and a far greater general musical intelligence. The whole musical activity of these cities is on a higher plane than that of Brussels. I can prove this with facts if desired. Even in Weimar, with its 25,000 inhabitants—it is about one-twentieth the size of Brussels—there is a musical life nearly as great as in Brussels.

Miss North says I was in Brussels too short a time to be able to judge of the real musical life. This is not true. I was there from October 15 till March 15, during the greater part of the season, and quite long enough to judge of the musical doings. If Miss North will spend only one month in the cities I have mentioned during the height of the season she will be convinced of their superiority.

In fact, the best thing Miss North could do would be to

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spend a season in one of the "leading German cities." Then she would not need to consult that special composer who thinks "Brussels far ahead of towns of the same size in Germany." This is the composer who knows all about the Germany of to-day, for he studied in Düsseldorf with Clara Schumann.

Now Clara Schumann left Düsseldorf in 1856—forty-two years ago!

Düsseldorf, moreover, never was considered an important music centre. It has even to-day scarcely 150,000 inhabitants.

In regard to Emil Sauer, I do not in the least object to Miss North's opinion that he "is far from being a great artist," but I certainly do not believe that "the best artists and critics in Brussels" are so lacking in musical judgment as to consider Miss North's opinion a "fair and just criticism." I heard Sauer in Brussels, and he had a big success. I read every fine criticism of his playing, too, in the leading Brussels papers, and heard enthusiastic remarks on all sides. After the last number of his second recital Sauer was called out seven times and he played three encores. César Thomson, the greatest artist in Brussels, considers Sauer a very great artist. He has, moreover, been proclaimed as such by the greatest authorities all over Europe. Let us wait and see what the American verdict will be. As for me, I consider him one of the very greatest of living artists.

In the July number of *Music* is an excellent picture of Liszt, Remenyi and a third man who is passed here for Brahms. As the editor well says, the picture of Brahms is open to doubt. It is, in fact, not Brahms, but Plontonyi, a friend and compatriot of Liszt and Remenyi.

I have the same picture and I forward it to you.

It is a rare photograph. The one I have was taken by Hirsch, of Berlin. The one that appeared in *Music* is by a Munich photographer. I am of the opinion that they are both copies, and that the original was taken in Weimar in 1853. At least Remenyi spent some time with Liszt in Weimar in that year. Remenyi had taken part in the Hungarian revolution of 1848, and, like other famous revolutionists, notably Wagner, he found a place of concealment with Liszt.

The ages of Liszt and Remenyi seem to indicate a later period, but Remenyi was bald early in life and Liszt's hair was gray at forty-two. Plontonyi's identity is certain. Brahms had a very different physiognomy. Here is a photograph of him as a young man.

This is also a rare picture. ARTHUR M. ABELL.

Rudolph Aronson's Compositions.

Three characteristic compositions by Rudolph Aronson, entitled "Winter Frolics' Galop," "Military Mazurka" and "Ballet Intermezzo," were recently forwarded to Edward Strauss, Vienna, who frequently places Mr. Aronson's compositions on his orchestral concert programs.

An Energetic Manager.

One of the busy men connected with the managerial business in New York is Townsend H. Fellows, who directs the fortunes of many excellent singers. He is thoroughly conversant with the business, knowing thoroughly its ins and outs. A glance over the reading columns of THE MUSICAL COURIER will show what an array of talent Mr. Fellows controls. He is securing scores of singers positions in church choirs, and in his registration books are recorded the names of many who rank very high in the world of music.

Inaugural Concert of Wissner Hall.

THE inaugural concert of Wissner Hall, corner Fulton street and Flatbush avenue, Borough of Brooklyn, will take place Tuesday evening, November 15. The hall has been elegantly fitted up and has a seating capacity of 600. The size is 42x140, with a large stage and roomy artists' room back of the stage. The entire hall is lighted by electricity, and an electric elevator runs to the concert hall. A number of studios are above the concert hall, which are already occupied by many of the prominent musicians. The manager, E. H. Colell, has already booked a number of concerts for the coming season.

The hall will be opened by the renowned ensemble pianists, the Misses Rose and Otilie Sutro, who made their debuts both in New York and Brooklyn with the late Anton Seidl, who was a warm friend and admirer of

Gavotte Fitzenhagen
Spinnlied (Concert Etude)..... Popper
Mr. Schulz.

Romanze..... C. Thern
Introduction and Gavotte..... von Wilm
Hungarian Dance..... Brahms
Turkish March, from Ruins of Athens..... Beethoven
Airs Bohemiens..... Pirani

Misses Sutro.
Dio Possenti, Faust..... Gounod
Toreador, Carmen..... Bizet

Mr. Baillard.
Valse Carnavalesque..... Chaminade
Misses Sutro.

Joseph S. Baernstein.

Jos. S. Baernstein, basso, has booked during the past week many important engagements, prominent among which is "The Creation," with the Apollo Club, of Chi-



THE SUTRO SISTERS.

theirs. The young ladies have arranged an excellent program, which we give herewith. These young women have brought their specialty to the very highest degree of perfection, and as ensemble players no doubt they have no equal. The Misses Sutro will be assisted by Victor Baillard, baritone; Leo Schulz, solo 'cellist of the New York Orchestra, formerly solo 'cellist of the Boston Symphony Orchestra, and Robert Thallon, accompanist. This is the program:

Variations..... Rudorff
Entrée de Fête..... Gounod Saint-Saëns
Misses Sutro.
The Rosary..... Nevin
Hindoo Song..... Bemberg
Mr. Baillard.
Grand duo sur l'Etoile du Nord de Meyerbeer..... Wehle
Misses Sutro.
Nocturne Chopin

cago, for April 6, which—just as the Handel and Haydn, of Boston, where Mr. Baernstein will sing March 19—saw the necessity of an early booking to insure Mr. Baernstein's services, as he is rapidly booking dates from every section of the country.

Rossl Ulsch, the Violinist.

This young girl, for, despite her superiority and ripeness, she is hardly out of her teens, was, before she became Ysaye's favorite pupil in Belgium, a pupil of Loeffer, in Boston. She at that time appeared in a concert, when a well-known local paper said of her:

The chief interest of the afternoon centred on the exquisite violin playing of a young lady, a pupil of Mr. Loeffer, who is destined to make none but a favorable impression wherever she will appear after her début. She is certainly gifted in many ways to win success, having youth, talent, grace and ease of manner.—Boston Post.

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Boston Music Notes.

BOSTON, October 29, 1898.

ANNA MILLER WOOD, who has been at her San Francisco studio for the summer, will resume her work in teaching and singing in Boston on November 1. Miss Wood, who is the contralto of the First Church, in addition to the development of the voice makes specialties of the study of classic and modern songs, songs for church use, oratorio, &c. Miss Wood announces the formation of sight reading classes for beginners and advanced students under the direction of her assistant, Miss Carolyn Boyan, who has been most successful with such classes in San Francisco during the past five years.

Before leaving San Francisco a reception and musical was given in honor of Miss Anna Miller Wood by Mr. and Mrs. J. M. Pierce at their residence in Berkeley. The house was beautifully decorated with the choicest flowers of the season, chrysanthemums, dahlias and gallardias being used; the music room a thing of beauty with trailing passion vine and feathery cosmos. Miss Wood, who looked very distinguished in black lace and pink velvet, was in splendid voice and sang some fine songs. She also sang in duet with Mrs. Pierce, their voices blending perfectly in the brilliant duet, "Awake Up, My Glory," which they were obliged to repeat twice. Miss Olivia Edmunds played Miss Wood's accompaniments. The program was a remarkably fine one. The invitations were limited to Oakland, Alameda and Berkeley. The writer is indebted to *Town Talk* of San Francisco for the above details.

The first concert in the popular course which is being given at Salem this winter took place October 25. Miss Ruby C. Cutter, a pupil of Arthur Hubbard, made a distinct success with her numbers, an aria from "Traviata" and "Se Saran Rose." The *Salem Gazette* says: "She showed herself an adept at the florid work with which such a piece abounds, and at once showed that her place is to be near the top when she has had a little more experience." The *News*, after speaking of the fineness, capacity and brilliancy of Miss Cutter's voice, adds: "The aria from 'La Traviata' was sung with such artistic appreciation and dramatic power, combined with sweetness and excellent technique, as at once demanded recognition." In her encore number to "Se Saran Rose" Miss Cutter took the high E flat with the most absolute ease. Mr. Hubbard has been Miss Cutter's only teacher.

Miss Gertrude Walker gave a concert at Academy Hall, Salem, on the evening of October 20, assisted by Arthur Foote, which was in every way an artistic success and enjoyable occasion. A large and appreciative audience was present, who by their applause testified to their approval of this young singer's voice, style and method. Particularly noticeable were her perfect phrasing, purity of tone and clearness of enunciation.

The following was the program:

I Vespri Siciliani.....	Verdi
Miss Walker.	
Berceuse.....	Grieg
Les Sylvains.....	Chaminade
Concert Etude.....	Arthur Whiting
Mr. Foote.	
Es blinckt der Thau.....	Rubinstein
Das Veilchen.....	Mozart
Vergeliches Staendchen.....	Brahms
Miss Walker.	
I'm Wearin' Awa'.....	Foote
Irish Folk Song.....	Foote
O! Swallow, Swallow, Flying South.....	Foote
Miss Walker.	
Fantasie in C major.....	Händel
Largo.....	Bach-St. Sæns
Gavotte in E major.....	Bach-St. Sæns
Mr. Foote.	
I Cannot Help Loving Thee.....	Johns
She Wandered Down the Mountain Side.....	Clay
Miss Walker.	
Menuet Italien.....	Beach
In Autumn.....	Beach
Waltz, in E major.....	Moszkowski
Mr. Foote.	
Oh! Had I Jubal's Lyre, from Joshua.....	Händel
Miss Walker.	

Arthur Nevin, the young composer, brother of Ethelbert Nevin, finished an opera a short time ago called

"Economites." The opera is founded on facts. Mr. Nevin has recently cast it among his musical friends, and will produce it early in January.

From Maine comes word that William R. Chapman was present at the festival rally at Bangor last Thursday. A similar plan to the one adopted at Portland on Wednesday was suggested for the forthcoming year, namely, to have Mr. Chapman as director on a salary with a local committee of arrangements. The suggestion was also made that Mrs. Chapman should look after the business affairs pertaining to the singers. It is also stated that Mr. Chapman is planning another Maine tournee with the Maine Symphony Orchestra in January.

Many of the Maine festival choruses have been enthusiastically reorganized for the winter's study of "The Messiah" and other works selected. The Wright Philharmonic Society, of Rockland, the Oldtown Festival Chorus, the Bath Festival Chorus and the Bethel Festival Chorus are among those already at work.

The musical association of Waldo and Kennebec (Me.) held a convention on the 26th and 27th of this month.

Another Maine straw showing the effect of the recent music festival is that the Belfast Band will form and maintain an orchestra of ten or twelve pieces, rehearsals to commence at once.

Mr. Boynton and Mr. Dow, president and secretary of the Handel and Haydn Society, were in New York on Thursday to meet Reinhold Herman upon his arrival from Europe, the Saale being delayed a day on account of storms.

Frederick N. Shackley is at his Steinert Hall studio on Fridays.

The reception given to the new president of the New England Conservatory of Music board of trustees, C. F. Gardiner, was attended by many people prominent in musical, literary and social circles. Mr. and Mrs. G. W. Chadwick, Mr. and Mrs. F. W. Hale, Miss Perkins and Mr. Bliss received. The reception was held in the long parlors which were decorated with cut flowers, potted palms and other plants. Thirty young ladies acted as ushers. An orchestra of fifteen young men selected from conservatory students furnished the music.

The Kneisel Quartet open the musical season at Springfield on Monday evening with a concert in the new high school hall. On Thursday evening their concert at Worcester, in Memorial Hall, is expected to be the social event of the week. It is probable that this will be the only concert the quartet will give in Worcester this season.

At the reading which James Whitcomb Riley is to give in Tremont Temple on the evening of November 11, it has been arranged to have some composers play the accompaniments of their songs for the singers who will appear. Caroline Gardner Clarke will sing Madame Hopekirk's songs, Katherine Austin will sing Mrs. Beach's, and Anna Miller Wood Mr. Foote's. It is possible that one other Boston composer will contribute.

Sara Anderson will be the soloist at the first concert of the Cecilia, December 7. In addition to the solo part in Bach's "Sleepers, Awake!" she will sing the "Jeanne d'Arc" aria by Tchaikowsky, which created such enthusiasm when she sang it at the last Worcester Music Festival. Emil Mollenhauer will conduct the third concert of the Municipal Orchestra at Music Hall on Sunday evening. The next three concerts will be under the baton of John C. Mullaly.

More than 3,000 people were present at the concert on last Sunday evening.

It is rumored that W. A. Howland, who recently opened a studio in Steinert Hall, will reside permanently in this city.

The Boston Home Journal says:

Mr. Gericke is being welcomed as an old friend in many places. He has been entertained nowhere more uniquely than at the Tavern Club, when he was the guest of honor at a dinner, and afterward allowed to lead the Tavern Club Orchestra in a manner as eccentric as any of the burlesque imitations of Sousa. His own march was prominently placed on the program, and showed that the Symphony leader might be something of a "march king" himself, if he choose to reach for that variety of laurels.

Kaltenborn String Quartet.

THE three concerts of the Kaltenborn String Quartet are to take place on Tuesday evenings, November 22, January 10 and March 14, at Carnegie Chamber Music Hall.

The quartet consists of Franz Kaltenborn, first violinist; Edwin Walther, second violinist; Ernst Bauer, viola, and Hermann Beyer-Hané, 'cello.

The assisting pianists will be Miss Florence Terrel, Henry Holden Huss and Bruno Oscar Klein.

PROGRAMS.

NOVEMBER 22.

Miss Florence Terrel, Pianist.

Quartet, C major.....Mozart
Sonata ('cello and piano), op. 18.....Rubinstein
Quartet, op. 59, No. 3.....Beethoven

JANUARY 10.

Henry Holden Huss, Pianist.

Quartet, G major.....Haydn
Quartets.....Koplow

Andantino, op. 9.
Prelude et Fugue, op. 11.
Trio (violin, 'cello and piano), op. 4.....Huss
(First time of revised version.)

Quartet, op. 75.....Bazzini

MARCH 14.

Bruno Oscar Klein, Pianist.

Quartet, op. 41, No. 3.....Schumann
Sonata (violin and piano), op. 10.....Klein
Quartet, op. 11.....Tchaikowsky

Doesn't Want Much, Does He?

THE following bona fide communication, which was printed in THE MUSICAL COURIER TRADE EXTRA of October 29, will doubtless cause our readers as much amusement as it did the brothers Gemünder, showing, as it does, the profound ignorance which exists in some quarters.

OCTOBER 17, 1898.

Messrs. Gemünder & Sons, 42 East Twenty-third street, New York:

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I mean business, and if my violin is a genuine Cremona I will sell it to you for \$12,000, or if it is not I would like to know.

Please send full particulars and oblige,
Yours truly,

[\$12,000!

Twelve—thousand—dollars!]

Is there so much money in New York?]

Nilsson to Mme. Björkstén.

Mme. Torpadie Björkstén was recently the recipient of a handsome large photograph of Christine Nilsson, the world-famous singer, bearing the following inscription:

A Hervor Björkstén,
Souvenir bien affectueuse,
de
Christine Nilsson,
Comtesse de Cassa Miranda.

Nellie Brewster, a Bissell Pupil.

Pupils of Miss Marie Seymour Bissell are making their mark, and particularly is the above young lady coming to the fore. When she sang in Creston, Ia., last July, the *Morning American* said of her:

Miss Brewster's first appearance was greeted with hearty applause, as she is a favorite in musical and society circles here. She responded by a rendering of "Ave Maria," which showed that confidence in her was not misplaced.

In spite of the acoustic properties of the room, which are like unto those of a dry-goods box, Miss Brewster demonstrated her ability to interpret classical music.

Her voice is remarkably clear and soars to the high notes without a hint of breaking, and expression is by no means neglected in mechanical execution. In "L'Été," especially, Miss Brewster's voice showed its flexibility, while preserving its smoothness—a place where amateurs usually fall when such music is attempted.

Miss Brewster has an attractive appearance on the stage and sings with an easy confidence in her ability, but withal is unassuming and free from mannerism.

The most pronounced success of last season:

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PIANIST.

DIRECTION

CHAS. F. TRETBAR,

Steinway Hall, New York City.

Or the HENRY WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.



NEW YORK, October 31, 1898.

HAUSRATH'S concert at the Church of the Atonement last Thursday evening was a pleasant affair. In it were engaged, besides the concert giver himself, Miss Lily Ott, soprano; Albertus Shelley, violinist; George Belder, baritone; Miss Anna Gertrude O'Ryan and Russel B. Throckmorton, both "readers" if we believe the program, whereas the fact was neither read a word, but "elocuted" instead, and with Bruno Siegfried Huhn, accompanist. Mr. Hausrath played with brilliancy Rubinstein, Hoffman and Mason piano pieces, and Miss Ott, gowned becomingly in a black net dress with red trimmings and some other fixings, sang like a young artist, with repose, easy stage presence and fervent interpretation, getting an encore. The young woman certainly has a future, with everything in her favor.

Two years ago I heard her when she was but a vocal bud; now she has bloomed, and the rose is fair to look upon. Shelley played his violin solos with infinite tenderness and taste, and was given every evidence of favor by the audience. Belder can sing as well as run a music store, that is evident; he got the first encore of the evening, after his double number. One reason why the audience enjoys his singing is that he does too! Little Johanna Fillian Eichler collaborated with her teacher, Hausrath, in a piano duet by Bohm, showing pronounced talent and careful study.

The two readers were popular, and Huhn was an able accompanist.



The forty-second meeting of the Clef Club was held last Tuesday evening at the Hotel Bristol Café, it being "members' night," with dinner served at 7, after which there was a symposium of speakers on the subject of "Vacation Experiences," these being the speakers and topics: E. A. Leopold, "Europe." Perry Averill, "Reminiscences of Summer." A. E. Blackmore, "Sailing and Long Island." Carl G. Schmidt, "Up in the Adirondacks."

Mr. Averill's address was most poetic, and Mr. Schmidt kept all in roars of laughter. Notwithstanding the pouring rain a goodly company of some thirty musical folk gathered and a most pleasant evening was spent. Three new members have been elected. Inquiry as to joining may be addressed to the secretary, Frank H. Tubbs, 121 West Forty-second street.

Madame Ratcliffe Caperton has, among other pupils, a young colored man named Charles Francis, tenor, said to be a fine voice. The madame herself is from old Southern stock, with a natural sympathy for the black man, and those who know her know that she is doing a philanthropic work in a quiet way. Young Francis is with the Black Patti troupe, and has received much praise for his singing. The madame relates that he told her that the

first time he sang in public he said to himself "I'm a-sing-in' for God and Madame Caperton"—and came out with flying colors! A certain social element here is interested in him, and it appears as though he has many friends in quarters which will help him.

Miss Rossi Gisch, the violinist, is coming to the fore, as I prophesied. Last Thursday she appeared at the National Society of N. E. Women at the new clubroom, Delmonico's, and made a distinct hit, both with her violin solos and an obligato she improvised to the song "Murmuring Zephyrs," sung by Ross W. David. She was a delight to the audience. Her solos were:

Romanza Svendsen
Hungarian Dance Brahms
Passé Ernst-Heller
Souvenir Heller

Miss Gisch has been engaged by Conductor Arthur Claassen, of Brooklyn, for one of his concerts, when she will play with orchestra. Other engagements are pending. She has just moved to new apartments, at 636 Columbus avenue, near Ninetieth street. Just watch this young girl's career here—onward and upward!

Eleanore Broadfoot, contralto, well known as one of Madame Murio-Celli's artist-pupils, was last week with the De Vere-Sapio Opera Company at Washington, D. C., and sang in "Faust" most successfully, as may be proven by these two press excerpts:

Siebel received at the hands of Eleanore Broadfoot its full due. Her solo in the garden scene exhibited a voice musical in quality and a personality largely of proper temperament.—Times.

Miss Broadfoot made her first appearance before a Washington audience, and at once created a favorable impression. She has a rich contralto voice, which has been well trained, and in the flower song it was heard to good advantage. She has an attractive stage presence and sustained the boy's part with good discretion.—The Evening Star.

The latter of these notices is really a tribute to Madame Murio-Celli, for Miss Broadfoot's entire vocal and dramatic training has been with her. The teacher of Juch, Engle and Broadfoot may be proud of this.

Many a pianist would like the opportunity to play often with violin and 'cello, and THE MUSICAL COURIER has found this opportunity, namely, at the studio of Miss Louise L. Hood, 114 West Thirty-fourth street, where, with Miss Hood, violin, and Mr. Kronold, 'cello, trio classes are forming. Mrs. Nellie M. Gould, of Buffalo, spent a month here for this specialty, and most agreeable and satisfying was her experience. Both Miss Hood and Mr. Kronold have practically an unlimited repertory in this chamber music, and as it becomes known they will doubtless be much sought by pianists who desire either this ensemble practice, or those pianists who, engaging Hood and Kronold for a concert, can in this manner make possible a trio for piano, violin and 'cello. Miss Hood desires to sub-let her studio all days except Tuesday and Friday, to a piano, vocal or elocution teacher.

Carl Hauser's blind pupil, the boy violinist, Edwin Grasse, whose concert at Mendelssohn Hall last spring will be remembered, and who (Grasse) was the recipient of so much affectionate attention from the audience, left for Brussels last week, and expects to spend several years with César Thomson. The lad is not only a very gifted violinist, but a composer as well, and if life and strength he vouchsafed him he will surely become famed. He has some most extraordinary gifts, including that of absolute pitch, can feel colors, knows the compass and peculiarity

of each orchestral instrument, and other unusual things. May God be good to him!

The Musarion Society, Chas. A. Kaiser, conductor, has some ambitious plans. Last year they gave Humperdinck's "Hänsel and Gretel," which is also on their list of productions for this year. The society was formed for fostering and furthering American art and artists, the advancement of the musical and dramatic profession, with the eventual establishment of an institution for the regular performance of operas and classic works in English in a first-class and efficient manner. The program for the season is:

In November, 1898, Otto Nicolais' charming opera, "The Merry Wives of Windsor," Shakespeare; early in January, 1899, a grand concert; in February, 1899, Humperdinck's beautiful fairy opera, "Hänsel and Gretel;" and Max Vogrich's new American opera, "The Highland Widow," Scott; in April, 1899, Johann Sebastian Bach's famous "Passion," according to St. Matthew.

As the Passion music was intended to be performed in a church, the performance will take place in St. Patrick's Cathedral or some other prominent church.

The other works will be performed in the Carnegie Lyceum. The soloists to take part in these works will be the very best American singers to be had.

The following are the names of representative American singers to appear in the cast of the "Merry Wives of Windsor:"

Mr. Ford.....	Heinrich Meyn
Mrs. Ford.....	Mina Schilling
Mr. Page.....	Joseph Baernstein
Mrs. Page.....	Marie Maurer
Ann Page.....	Lila Juel
Fenton.....	Ethan Allen Hunt
Slender.....	Nicholas Sebastian
Dr. Caius.....	S. Jaffa
John Falstaff.....	Hermann Hovemann

No expense will be spared for costumes and scenery for the operas, and the orchestra will be selected from the best talent in the city.

The following well-known artists will appear in the various works to be performed by the society during the season, outside of those mentioned above:

Charlotte Maconda.	Dr. Carl Dufft.
Edith Miller.	John C. Dempsey.
Marv Louise Clary.	Oscar Saenger.
Elisa Von Yette.	Lewis Williams.
Katherine Hilke.	W. W. Thomas.
Anna Weed.	George Fleming.
Joseph Lyons.	John J. Bergen.
Thelma von Christl.	Franz Berger.
Sidonie Krueger.	Gustav Holm.
L. Byram.	And many others.

Mr. W. C. Weeden, representing the Musarion will be pleased to call and explain in detail the objects of the society.

Professor Mayerhofer, of Yonkers, 15 North Broadway, writes me that he had a pleasant little affair at his studio last Thursday evening, when several of his pupils played solos and ensemble pieces (for two pianos), the critical listener being Albert Lockwood, the well-known pianist. He was much pleased with the pupils' playing, for, to my personal knowledge, there are some special piano talents among these students, young people who unite natural aptitude with thoroughness and persistence. At the close Mr. Lockwood kindly played a short program of instructive solos for the students.

Charles C. Taylor, the prominent piano teacher of Binghamton, N. Y., with Miss Ethel Plain, music writer on the *Chronicle*, of that city, and Miss Mabel Bennett, now at Pelham Manor, were among the out of town people who came down for the two Rosenthal recitals of last week.

Madame Cappiani has been seriously ill the past two

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of New York, will be open throughout the year.

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weeks. Her many pupils and friends, and both are legion, will hope and pray for her speedy recovery.

Miss Julia Ettie Crane, of Potsdam State Normal School, writes that Edward Baxter Perry was to give a piano recital there at about this time. Two assistant supervisors of music from the Potsdam school have positions in this city, and nine of Miss Crane's graduates are in charge of the music in normal schools. In a private letter, she says:

"I think there is no work in the whole musical profession that gets right down to the roots of things like public school music."

Faith in her life work and success in this specialty has given Miss Crane a reputation which is constantly growing.

Miss Crane is a vice-president of the New York State M. T. A.

Miss Emma Thursby and her sister Ina write that their return to this country has been deferred until November 13, a month later than planned. This is because of old friends on the other side who persistently urged the sisters remaining as guests.

Walter Downie, one of J. Eldon Hole's pupils, has just been appointed solo bass at St. Andrew's Church, Dr. Van de Water's.

He is quite a youngster, with less than a year's study, and should have quite a future, having a range from low E flat to high F sharp, and of very great brilliance and power.

F. W. RIESBERG.

Scherhey-Mengel.

This caption looks like a wedding announcement, which gives a hint as to the truth, for the well-known vocal teacher announces his engagement to his most talented pupil, Miss Louise Mengel, whose singing has been a feature of the Scherhey concerts and musicales. Apropos, another pupil, Mrs. Dorothea Phillips, will give a concert November 18, assisted by Dr. Otto Jacob.

Mr. Scherhey's successful career here is the result of a thorough knowledge of his profession, and bears out the late William Steinway's prediction and special interest in the vocal pedagogue.

Women's String Orchestra Society.

The third season of the Women's String Orchestra Society, of New York, Carl V. Lachmund conductor, promises to be the most fruitful one yet. Three concerts will be given in Mendelssohn Hall, Fortieth street, near Broadway. The first concert will take place the evening of December 13; the second, February 7; the third, April 11. Eminent soloists will appear. For the first concert Ovide Musin, the violinist, has been secured. The program includes Terzetto, op. 74, Dvorák (by all violins and violas, first time), and Suite op. 7, for string orchestra, horn and harp, Jan Brandts Buys (new, first time in America).

Laura Sanford.

Miss Laura Sanford, the gifted pupil of Miss Amy Fay, sailed for Europe September 27 on the Kaiser Friedrich. Miss Sanford will pass the winter in Berlin, where she will continue her musical studies with some of the great artists who make that city their home, such as De Pachmann and Busoni and others. She also intends to play in public when opportunity offers for her to do so advantageously.

Miss Sanford has the unusual advantage of going abroad a finished artist, instead of having to work there for years to obtain technique. She is consequently thoroughly prepared to profit by the counsels of the great masters as few American girls are. Her brilliant successes last winter in New York at her orchestral debut and also in Chicago, with Theodore Thomas and his orchestra, will not easily be forgotten by those who were present at the concerts.

On her return to this country next season Miss Sanford will make a tour under the management of one of our leading impresarios. Meanwhile inquiring friends can find her at Frau Martiny's, 122 C Potsdamer strasse, Berlin.

About Musical People.

The Newton (Mass.) Graphic says:

A new musical club has recently come into existence, made up of young people from this village, Newton Highlands and Waban. It is to take the place of the "Euterpe," which was disbanded about two years ago, and is to have the same name. The officers are as follows: President, Franklin L. Wood; secretary, Anthony Reese; treasurer, Miss Marian Wheelock; musical director, Miss Florence Wood. Rehearsals are held Saturday evenings, weekly, at homes of the different members, and a very pleasant and profitable winter is anticipated. The new Euterpe begins with about twenty members.

The Germania Singing Society concert at Krueger Auditorium, Newark, N. J., last Wednesday night, was attended by one of the greatest crowds of music lovers that ever assembled in that large building. There was not a vacant seat or an inch of standing room left. All were fully repaid, the card presenting one of the richest vocal and instrumental feasts ever heard in Newark. Every number was warmly applauded; each artist seemed to be inspired for the occasion.

A musical society has been organized in Janesville, Wis., with L. A. Torrens at its head.

Eugene Plowe, president of the Peoria Conservatory of Music, reports that the school has opened with more pupils than it has ever had at the beginning of any season.

"Queen Esther," a new and pleasing cantata, was given in Olivet Church, Utica, N. Y., last Thursday evening by sixty local singers, under J. A. Goodrich's direction.

This item is from the Union, Bridgeport, Conn.:

The Afternoon Musical Club held its second meeting on Tuesday, October 25, at the residence of Miss Marian Penfield. The president, Mrs. Joseph Torrey, presided. The subject for the day was "Mendelssohn." A brief sketch of his life was given; also an explanation of what characterizes his compositions. The paper was prepared by Mrs. A. G. Kaesmann, the recording secretary. Instrumental illustrations were given by Miss Marian Penfield and Mrs. A. G. Kaesmann; vocal illustrations by Miss Florence Klein, Miss Antoinette Cable and Miss Jessie Hawley. Henceforth the club will be known as the Morning Musical Club, and will meet mornings.

The musicale given by Miss Cora Hartong in Akron, Ohio, last Friday, was a success. She was assisted by a number of her piano pupils; also E. A. Upham, tenor; Mrs. Miriam Ward, contralto, and T. B. Veness, director.

James D. Fitzgerald, the baritone, assisted by the best local talent obtainable, gave a recital in Albany, N. Y., last Thursday night.

Last Wednesday night Dr. Griggs repeated a lecture on "The German Ballad" before the students of Vassar College. The following Saturday evening a concert was given by David Bispham, Mrs. Seabury C. Ford, Mackenzie Gordon, Miss Marguerite Hall, Miss Adella Prentiss. The Poughkeepsie Eagle says the concert was the finest ever heard at Vassar College.

Herbert F. Sprague gave an organ recital last Sunday afternoon at the First Baptist Church, Kalamazoo, Mich. The organist was assisted by E. L. Wienn, violinist, and Miss Grace Mosher, mezzo-soprano.

Richard José Ferer, of the Syracuse School of Music, Syracuse, N. Y., and also an instructor in the Elliott School, in Utica, gave a recital at the latter place Tuesday night of last week.

L. M. Kramer, organist of the Holy Angels' Church, Buffalo, gave a performance last Sunday evening on the new organ in St. Mary's Church, Dunkirk, N. Y. He was

assisted by the members of the choir of the church, and by Miss Nellie Nash, of California.

George Tyler, one of the most prominent musicians in Duluth, Minn., has decided to give a series of four invitation vocal recitals. The first will take place to-morrow evening.

The Ladies' Afternoon Musical Club, of Jersey City, N. J., has begun preparations for a concert which is to be given November 14. Among the active workers in the club are Mrs. Frank Cavalli, Miss Lucy Nelson, Miss C. Scott, Mrs. Rebecca Philbrook, Miss Alice Francis, Mrs. Henry Blauvelt, Mrs. Harry Platt, Miss Stimpson, Miss S. S. Paddock, Mrs. Frank Hall, Miss Lulu Manton, Miss M. McBride, Miss Adelaide Scudder, Miss Mabel McBride, Mrs. John Headden, third, and Miss Clark.

Walter Bonney, a pupil of William H. Sherwood, gave a piano recital in Iliou, N. Y., October 25.

A piano recital was given in Newark, N. J., October 24 in the rooms of the Woman's Union League. Miss Eleanor Foster, the pianist, played pieces by Rubinstein, Mason, MacDowell, Klein and Nevin, and Charles Meehan sang songs by Mildenberg, Weil and Bartlett.

The pupils of Mrs. J. Livingston Dewey gave a concert in Westfield, N. J., last week, which introduced a number of talented young pianists.

Robert Cuscaden, a promising young violinist of Omaha, Neb., will leave there November 4 for Berlin, to continue his studies at the Hochschule. He will give a farewell concert to-morrow night.

The Turn Verein Vorwaerts, of Williamsport, Pa., celebrated its twelfth anniversary last Monday.

The music lovers in Scranton, Pa., turned out in force last Wednesday night to hear the New York Philharmonic Club.

The newspapers of Richmond, Va., are awarding high praise to a youthful pianist of that city, Miss Katie Chennault, who has been giving concerts in that city.

In the Seney-Stovall Chapel, Athens, Ga., Lewis Browne, one of the leading Southern organists, gave a recital last Friday evening. He was assisted by Miss Maud Reynolds McClure, of Columbus, Ga.

A new orchestra has been formed in Westerly, R. I., with Miss Grace K. Merritt at its head. She is both conductor and manager.

The night of October 25 a piano recital was given in Williamsport, Pa., by Miss Agnes Miles, who had the assistance of the best local talent that could be secured.

Miss Amelia Heineberg.

After enjoying a long vacation Miss Amelia Heineberg has returned to New York and opened a studio at No. 1 West 104th street.

Chapman's Clubs.

The Rubinstein Club held its first rehearsal this season on Tuesday afternoon, November 1, at 2 o'clock, in the club-rooms over the Everett Piano Rooms, 141 Fifth avenue. The list for active members is now open at the office of Mr. Levy, the accompanist of the club, at the above address.

The Apollo Club resumed its rehearsals on Monday evening, October 31, at 8 o'clock, at Carnegie Hall, as usual. Mr. Chapman returns on Saturday from his festival work in Maine, and will reside at the Madison Avenue Hotel this winter.

Season 1898-99.

Sembrich.

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BERLIN OFFICE THE MUSICAL COURIER,
BERLIN, October, 15, 1888.

WATER always finds its own level, and so it is with other less consistent things.

In art, however, this leveling process is often a very difficult and frequently a retarded one, and in no art more so than in music. Of course I mean creative music—composition. One of the most glaring examples of the truth of this assertion in Mendelssohn, not many decades ago as overrated as he is at present underrated. Time will give him his true position in music, which is a high one. We have most of us seen and assisted in the rise of Richard Wagner and his world-conquering genius. Bach, the greatest of all composers that have lived so far, is also the most modern composer. At no time was he more appreciated or were his works performed more frequently than they are to-day. His name will be great as long as a civilized world takes the measure of the creators in the divine art.

Why do I write the above truisms? Simply because all my life long I have been an interested looker-on, and in my small and modest way a mover on in this struggle for recognition, and even to-day I know of no more grateful task and no higher aim for a music critic than to assist to light, fame and general appreciation the works of young unknown or comparatively unappreciated composers. Just as Captain Cuttle used to say, "And when found make a note of," I am always ready to take special notice of works I find worthy of such treatment, and I am not afraid to utter the most pronounced praise upon the most unknown compositions, for I have and always have had the courage of my convictions.

A case in point is Reinhold L. Herman. There are many of you who know this modest and unassuming musician, the past conductor of the German Liederkrantz, in New York, and the future conductor of the Handel and Haydn Society, in Boston. You know him as an able musician and as a refined gentleman, but I doubt very much if you have the correct estimate of Reinhold L. Herman as a composer, and a very versatile composer at that, one who has written good and important music in various different departments of the art.

Last Sunday forenoon I was present at a leave-taking reception which some of his many Berlin friends and admirers tendered Reinhold L. Herman at the Hotel de

Rome. Among the artists who offered their services for this tribute to his talent was Lilli Lehmann, who was in superb voice and sang as divinely as I ever heard her sing three new Marienlieder by Herman, which are exceedingly beautiful. The last one of the three, "Stillet die Wipfel," almost moved the audience to tears. The appeal of Maria to the trees to hush the rustling of their foliage so as not to awaken her child, is painted in the most tender terms, and I consider this song a perfect little gem. Sung as it was by Lilli Lehmann, it could not help creating a deep impression, and so long and persistent was the applause that the diva had to add an encore, the characteristically colored song "Dinjah."

The composer played the accompaniments, and with Prof. Waldemar Meyer and Herr Albrecht Loeffler three decidedly interesting movements from his F major trio, the romanza from which in B flat is as fine in invention as the intermezzo in D minor is clever and piquant. The same qualities I can attribute to the romanza and scherzo from the C minor suite for piano and violin, the prelude from which work is also pretty big music. This composition was played in finished style by court pianist Elizabeth Jeppe, together with Prof. Waldemar Meyer.

Some excerpts from two of Herman's operas, Elaine's Farewell from "Lancelot," and scenes from "Vineta," interpreted on the concert platform by Frau Anna Groos-Weckwarth, Miss Emmy Haberlandt and our American baritone, Arthur van Eweyk, completed the program, and were received with enthusiastic applause, the greater share of which belonged to the composer.

The impression created upon me was so strong that I could not resist the temptation to follow the composer's courteous invitation to Cassel, where on last Tuesday night at the Royal Court Opera House took place the premiere of Reinhold L. Herman's opera "Wulfrin."

The study and arrangements for the first performance of this newest opera of Reinhold L. Herman had been hastened as much as possible in order to give the composer a chance to be present at the premiere before starting for Boston, where he is so soon to take up his new position as conductor of the Handel and Haydn Society. And yet, although everything was ready, the event came near not taking place as advertised through the sudden and untimely death of the royal Princess Albrecht, of Prussia.

The serious, tragic and at moments highly dramatic character of the opera, however, decided the intendency not to postpone the premiere, while works of gayer tendencies would surely have been prohibited for the time of the duration of the court's mourning.

The libretto of "Wulfrin" is based upon the contents of Conrad Ferdinand Meyer's celebrated novel, "Die Richlerin," and the intricate story has been dramatized with considerable skill and the taste of a true poet by Ernst Wolfram.

In the time of Charlemagne there lived in the northern parts of the Alpine Mountains, then belonging to the German Empire, a brutal, self-willed, vicious ruler, named Count Wulf. His gentle wife had borne him a boy named Wulfrin, but had then fallen ill and soon died of a broken heart. Count Wulf, shortly after his first wife's death, proffered his hand to a budding girl of exceeding beauty, whose rich estates adjoined his own. He was accepted as a suitor by the father of Jutta, but the young woman offered a resistance which was as determined as it seemed inexplicable. The suspicious father, a chum of Count Wulf, finally discovers that one of the young knights attached to his own household is the secretly accepted lover of his daughter. In the scene following this discovery, the father heeded not Jutta's tears and beseechings, but, having killed her young lover before her very eyes, he marries her off to the older count.

Jutta, however, in the unguarded solitude of her castle life had given to the young knight more than merely her heart, and now in the loathing for Count Wulf and her love for her unborn child, she knew but one means to save herself from the to her hateful embrace of her legitimate husband. A feud had arisen during the wedding festivities, and Count Wulf was detained by the bloody consequences. When he returns to the Castle Malmort his young bride offers him a cup of welcome—but with it a drink that brings instantaneous death.

The curtain rises on the first act when Palma (this is the name of Jutta's daughter) has reached the age of seventeen, and when petty foreign rulers attempt an occasional onslaught upon Jutta's domains, the invaders thinking it an easy matter to overthrow the rule of two defenseless women. The son of Count Wulf, Wulfrin, had been taken away to Italy before Wulf's second marriage, and stepmother and stepson had never met. Neither he nor anyone else knew of Jutta's crime. There were, however, rumors, and to allay these, and also have a defender for her estates, the stepmother sends for Wulfrin. He refuses to come. What does he care for the two women who are strangers to him, although he must and does suppose Palma to be his stepsister, the daughter of his father. Why should he seek again the spot in which he spent an unhappy childhood? Thus he remained stubborn until a young squire, a neighbor of Jutta, named Waltramus, who is deeply enamored of his childhood's playmate, Palma, made the journey to Italy and prevailed upon Wulfrin to return to his father's castle.

This exposé of the opera is a somewhat lengthy one, but quite necessary to make you understand the conditions of the action. Wulfrin, together with Waltramus, is captured by the Longobard prince, Wittichis, who sends Waltramus to Malmort for ransom. Jutta, however, sets out to liberate her stepson, kills Wittichis and brings Wulfrin in triumph to the castle. Here she tells him of the rumors and accusations against her, but the stepson deems her free of all guilt and becomes completely subjugated by Jutta's apparently noble character, and still more so by the al-

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most passionate devotion and the exquisite attachment his half-sister Palma shows toward him. She is the betrothed of Waltramus. In the second act, however, when Wulfrin takes his sister to the home of Waltramus to give her away to him in marriage, a sudden indomitable passion for her seizes the brother's heart. As he becomes conscious of his own guilty feelings, which he vainly tries to overcome, he loses all self-control. During the dances and betrothal festivities, when Palma affectionately tries to when Wulfrin from his sullen silence, a fury overcomes him, he seizes her and throws her vehemently against the rocks.

A terrible tempest breaks loose, as if the fury of the elements were joining in the storm that rages in Wulfrin's breast. He picks up the animate body of his sister and carries it across the mountains to her mother. In a scene of stirring dramatic interest Jutta tears from Wulfrin the secret of his heart, and he rushes away to accuse himself before the emperor and to demand punishment from him. Jutta is left alone with her daughter, who is not seriously hurt—only senseless and stunned. While the mother is watching at the couch of her child sleep overtakes her. She dreams of her long lost lover, and in her sleep betrays to the daughter—who meanwhile recovered consciousness—the secret of her parentage. Before the spectators' eyes Jutta's dream takes on a definite shape, but the ghost that is beheld upon the stage is not that of Palma's father; it is that of the murdered husband Count Wulf. When Jutta is frightened by this dream apparition, she shrieks at Wulf the confession of the murder and draws from her bosom the phial, which still contains some of the poison with which she killed Wulf. But Palma, between waking and dreaming, has also heard the confession, and now rushes in terror toward her mother, while the dream apparition of Count Wulf disappears. Jutta awakens from her nightmare with a start, and knows that her long and cleverly hidden guilt is not her secret alone any longer.

In the fourth and last act we hear of the near approach of Charlemagne, who comes with Wulfrin to pass judgment upon the latter. Jutta is seen gently leading her daughter into the rampart garden, and here another very dramatic scene, the mother's confession of her guilt of murder, ensues. Palma is horror stricken, but of course does not want to betray her mother's secret. She feels, however, that she now may, and does, love Wulfrin, who is not her brother, and, in order to save her mother, concludes to die with her. Here Charlemagne appears upon the scene and pronounces death sentence upon Wulfrin. Then Jutta's pride and resistance are broken. She confesses all to the emperor, but he is loath to believe in the woman's guilt, and deems her self-accusation an action dictated by motherly affection. Jutta, however, proves the truth of her assertions by taking before the emperor's eyes the remnants of the deadly poison with which she had killed her husband, Wulf. Charlemagne has his men set fire to Castle Malmort, the scene of all this horror, and leads the young people, united in love, with him to happier climes and a brighter future.

Let me state here at once that the by no means easy work received a worthy, and in many ways brilliant, reproduction and achieved a most pronounced success. Herman was called before the curtain after each act again and again, and the conductor, stage manager, not to speak of the representing artists, were all compelled to appear before the curtain many times, called out by the applause of an enthusiastic audience.

The chief Cassel paper, the *Allgemeine Zeitung*, says of the new opera, and I quite agree with my colleague's judgment, "Ein Kuenstlerischer Schmuck des Wartes ist,

das musikalische Gewand," which in the vernacular means that Herman's music artistically drapes the words of the libretto. "The orchestration proves him to be an exquisite musician, master of all combinations of the various instruments. The composer of 'Vineta' in 'Wulfrin' completely exhausts all the rich resources of the modern orchestra without ever going beyond the limits of what is really beautiful. Between phrases of elementary power and accents of fierce, dramatic passion there sprout everywhere lovely flowers of melody, and just in these he appears to me chief and master of his art. Be it warlike music, be it the voices of nature in summary Alpine scenes, devout prayers at Angelus time, intense passion of love or the agony of death, to each and every phase of human feeling Herman lends expression in fullest and most convincing utterance and artistic beauty."

And though in the vast variety of situations and characters displayed in the "Wulfrin" one may make occasional objections to certain intricacies, lengths or melodic reminiscences, yet the verdict of the audience on the night of this first performance voiced and anticipated the above judgment of the critic.

The first two-thirds of Act I. are interesting to the audience, mainly through the constantly and quickly shifting scenes, and to the musician through the orchestral score. The short prayer of Palma before the crucifix is a thing of striking beauty; Waltramus' (the tenor's) tale of Wulfrin's capture is of stirring martial character, and Palma's address to Wulfrin, when she offers him the cup of welcome, is infinitely touching. The simple and yet impressive scene of the judgment and Jutta's liberation, which closes the first act, shows Herman's contrapuntal skill and rare musicianship in the brightest light. Built upon the notes B flat, G, C, E flat (the tones of the evening bells tolling behind the scenes and used as a basso ostinato), a prayer rises up, first faintly heard in G minor, then louder and louder, the entire chorus and all solo voices joining in, and ending in an outburst at once so elevating and overpowering that the house rose to it in spontaneous applause. In downright fine musical treatment this finale is perhaps the most effective number of the entire opera.

In the second and third acts the libretto furnishes the composer a number of scenes of great variety and contrasts. The second act is replete with joy, love's passion, dance music of consummate grace, all uniting to give the chorus as well as the ballet rare and surprising chances for the display of their art and skill. In direct contrast thereto the third act leads the hearer into the horrors of night, the struggles of a guilty conscience, the wrestling feelings of an unbelieving soul and the nightmare of a despairing spirit.

Palma's joyous, bird-like chant behind the scene, the ensuing love duet (from the most tender to the most impassioned scenes) are a contrasting introduction to the dances, of which a surly musician who deplored Herman's Wagnerian tendencies said in admiration: "I did not imagine that anyone but a Frenchman could have written music of such exquisite gracefulness." Upon the stage at Cassel these roundels of the chorus and ballet were managed with an effectiveness beyond all cavil. The sound effect was absolutely beautiful, and the picture so charming to the eye that when the contrast came, when the tempest broke loose and Wulfrin dashed his sister against the rocks and the stalwart representative of the part (Herr Bertram) lifted the slender Palma (Fr. Jungk) in his arms, carrying her through the infuriated multitude amid blinding lightning up the steep mountain

side, the fate, or rather, the success, of the opera was decided.

The third act, in the interior of the castle, gave Fr. Maraia Joachim (the talented daughter of the great artists Joseph and Amalia Joachim) splendid opportunities for the display of her dramatic powers. For, excepting the passionate avowal of Wulfrin and his broken-hearted farewell, this act is essentially a solo for the mezzo soprano (Jutta), or, rather, a duet between her and the orchestra, which is only broken for a short spell by the midnight chant of the nuns, which, by the bye, was admirably sung by the Cassel female chorus. The diction of Fr. Joachim was very fine. The melting accents of her motherly love, the dream narration which carries Jutta from the most tender recollections of her youth to the frightful horrors of her enforced marriage and her hour of guilt, everything found clear and exhaustive expression in Maria Joachim's dramatic and warm spirited delivery. The progress this young artist made in the two years since I heard her at Weimar is really astounding, and I now believe that some day she will become one of the greatest dramatic mezzo sopranos upon the German stage.

The laurels of Act III. she worthily shared with the composer and also with the conductor, Dr. Beier, who had managed the extremely difficult orchestral part with consummate skill and evidently also with downright affection for the work. All through the opera the orchestra, which was once the orchestra of Spohr, whose statue stands in front of the Cassel Court Opera House, greatly distinguished itself.

Nothing could have been lovelier to see and to hear than the duet between Jutta and Palma in the opening of the fourth act. It offered a picture set in the style of one of the old masters. And what followed in rapid succession, the brilliant entrance of Charlemagne (Doering, of Bayreuth, Mannheim and New York fame—perhaps you remember him as Landgraf in "Tannhäuser"); the duet between soprano and baritone; Jutta's confession of guilt and her vision (both superbly delivered by Fr. Joachim); Jutta's death, and the conflagration of the accursed Castle Malmort, all these things were well rounded off, emphatic and musically melodious. Fr. Joachim had studied her part in Berlin during the summer months with Professor Herman, but otherwise the composer had been present at no rehearsal, nor had he been asked for advice or directions. Nevertheless, he must have been delighted with the manner in which justice was done to his "Wulfrin" by all those concerned in this first production and the enthusiastic reception it was given at Cassel.

In the audience was Otto Lessmann, of the *Allgemeine Musikzeitung*, and Adolf Hardegen, once one of New York's 'cellists, now residing at Cassel.

In Berlin the most important musical event of the week was the first Philharmonic concert of the season under Arthur Nikisch's direction, for which the newly painted and decorated hall of the Philharmonie was entirely sold out. For the public rehearsal of the previous (Sunday) forenoon, for which reserved seats are not to be had, the crowding was so great that a newspaper controversy has been taking place on the subject of different prices for admission for the different localities in the vast hall. This is good free advertising for Manager Wolff's undertaking. Certain it is that the subscriptions for this cycle of ten symphony concerts is this year larger than it has been since the glorious days of Hans von Bülow's conductorship.

Nikisch and his quiet and yet so expressive and effective way of wielding the baton are gaining even more friends

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and admirers in Berlin. The program was interesting, but contained no absolute novelty, for the finely orchestrated but otherwise somewhat hollow symphonic suite "Scheherazade," by Rimsky-Korsakoff, though performed for the first time at the Berlin Philharmonic concerts, I heard here under Safonoff's direction a couple of seasons ago. In this fancifully and glaringly colored orchestral music Nikisch always seems at his best, and as concertmaster Wittek also did his share nobly in the very important violin solo work, the performance of the Russian's suite was a glorious one.

Not less enjoyable was the reproduction of Beethoven's A major symphony, which Nikisch read with great freshness and spontaneity of conception, all in one Guss, as the Germans say. Quite in contrast thereto, and not to the advantage of the work, was the interpretation of Wagner's "Kaisermarsch," which, through frequent changes of the tempi and a sort of dissecting style of reading, Nikisch mincemeated instead of giving it that sweeping, powerful, patriotic irresistibility with which I heard it first performed under Wagner's own direction at Cologne in 1873.

The soloist of this concert was the justly popular singer Marcella Sembrich, whom you will soon have among you again. The diva gave the first aria of the Countess, from Mozart's "Nozze di Figaro," without quite achieving that modicum of success which generally follows her vocal reproductions. In part this must be ascribed to the aria itself, which is not a very effective concert number, however appropriate and beautiful it may be in its place in Mozart's opera. With the Verdi "Ernani involami" aria, however, Madame Sembrich, who looked as young and charming as ever, scored one of her old-time rousing successes, and it was not until after she had responded with the everlasting "Ries Wiegenlied" for an encore that the audience left off calling her out. I noticed among the most enthusiastic applauders Frau Herzog, from the Royal Opera, who does not sing these arias very badly herself.

The program for the next concert will be made up of Bruckner's fifth symphony (B flat, first time) and Mendelssohn's Scotch symphony, between which two works Willy Burmester will perform the Beethoven violin concerto.

Next to the Philharmonic the most interesting concert, at least to Americans, was that given by Miss Leonora Jackson, which drew a fashionable and very enthusiastic audience to the Singakademie last Saturday night.

Our talented young countrywoman has outgrown short skirts and her former Gretchen hair braid, and hand in hand with this physical transformation her mental scope has taken on a broader horizon. For this reason I shall not upbraid her for no longer braiding up her hair. She has a right now to appear as a full fledged, grown up artist. This fact was best demonstrated in the fine, noble and broad style in which she performed the Bach E major concerto for violin and orchestra, the Adagio Religioso from Vieuxtemps' D minor concerto and the B minor largo from Handel's D major sonata. Her tone in cantilene episodes is beautiful and flawlessly pure and her bowing has something of her teacher's broad and characteristic style. Joachim, indeed, sat in one of the front rows and applauded Miss Jackson, one of his favorite pupils, with apparent satisfaction. Miss Jackson's technic, however, is not yet entirely finished in every detail, and thus she remained in doubt, as far as some of the governing of the great difficulties in the Paganini variations (arranged for violin and orchestra by Wilhelmj) are concerned. Nevertheless this also was a highly respectable performance and one that richly deserved the applause which ultimately led to an encore piece, admirably accompanied at the piano by "Brother Ernest."

In the other numbers the Philharmonic Orchestra, under Rebeck's direction, furnished the accompaniments in unexceptional style and also contributed some other selections to the program, which, however, did not have the advantage of novelty. It might prove of interest to many regular concert attendants, especially to the critics, if some novelties would be given at the so-called soloists' concerts.

Of more than passing merit was the concert given by Royal Musikdirector Theodor Mueller-Reuter, of Crefeld, one of the most talented among the numerous Muellers of musical fame. Conductors' concerts are no longer any novelty in Berlin, and I do not see why a virtuoso of the baton should not have a right to display his abilities as well as a piano, a violin or any other sort of virtuoso. And a virtuoso as well as a fine musician of marked individuality is Herr Mueller-Reuter. Of this fact I was convinced after I had heard the "Eroica" symphony performed by the Philharmonic Orchestra under his baton. His reading was virile, energetic and full of strong light and shade. It was by no means conventional, and yet it was likewise in no way eccentric or full of mannerisms. Altogether I liked it immensely and it is a long time since a reproduction of Beethoven's most profound symphony has interested me so much and has given me so much artistic enjoyment as was the case this time.

While in the symphony, as is natural, Herr Mueller-Reuter displayed more the musician in his conducting; in Richard Strauss' "Tod und Verklärung," and in the Mueller-Berghaus clever instrumentation of Liszt's E major polonaise, the conductor became a brilliant virtuoso, performing upon his orchestra. Especially the strongly suggestive, in the death struggle description, almost shudderingly realistic, and in the Apotheosis, divinely beautiful tone painting by Strauss, which is very difficult to perform in every respect, the conductor rose to an altitude which is reached only by the best and most highly gifted among the knights of the baton.

It is too bad that Herr Mueller-Reuter weakened the impression he produced as a conductor by not suppressing his ambition to also shine also as a composer. The program contained a "pastoral suite" of his in four movements, which is not remarkable for fertility or originality of invention. The orchestration is good, and here and there I noticed bits of clever workmanship, but on the whole the suite is only decent kapellmeister music, pervaded by a certain monotony of thought, style, and above all of rhythm, all four movements being in three-part time.

The remainder of the concerts I was called upon to attend during the past week were not of a nature to call for extended notice. The best was the string quartet performance by the Borisch brothers. They play like good musicians who have been together all their life long and "made" music for their own and their friends' amusement. Their chamber music performances thus bear a home and family character, but they are not of the kind that it is necessary or even beneficial to exhibit in public. Curiously enough the 'cellist, Herr Franz Borisch, and not the first violinist, seems to be the "leader" of the quartet, and he is also the only one in the family who appeared on the program as soloist.

Miss Minna Ristow, from Hamburg, sings without much schooling and delivers the text of her songs with a marked flavor of the pregnant dialect of her native town. She was assisted in her concert by Bertha Michalek, a young pianist from my native town (Aix-la-Chapelle). The girl showed talent and musical feeling in the Chopin

F minor Fantaisie. Technically, however, she seemed not yet quite ripe for a public appearance.

A real fiasco, and a deserved one, was scored by Miss Elfriede Lippold, who had the temerity to appear with orchestra at the Singakademie in the double incapacity of pianist and violinist. She has not begun to master the technic of either of these two instruments, and I don't believe she ever will—certainly not as long as she or her father cannot make up their minds whether the girl is to become a violinist or a pianist. Her performance of the Beethoven E flat piano concerto, the Mendelssohn violin concerto and the Chopin E minor piano concerto was so ridiculous that the Philharmonic Orchestra, conducted by the girl's father, Herr Oscar Lippold, struck at the rehearsal. The musicians were ready to sacrifice their evening's wages and charge nothing also for the rehearsal, if the father were willing to withdraw from the engagement. He, however, insisted upon giving the concert, and the inevitable result was a fiasco.

The concert orchestra lately formed by a party named Hermann Genss, and lately playing at the Charlottenburg Flora, has been disbanded, and from forty to fifty musicians are now without bread. It is shameful to engage artists and make them give up other engagements and then abandon them after the season has commenced and they can find no other job.

Lilli Lehmann has closed with Grau, and will appear in New York in Wagnerian roles in German, and in "Norma" and "Aida" she will sing Italian. She will also give in the United States some song recitals. Grau is also negotiating for the acquisition of Paul Kalisch, and Paulchen, of course, is, like Barkis, quite "willing." Messrs. Bittong and Bachur, the Hamburg opera directors, to whom the tenor is now bound by a lease from Director Hofmann, of Cologne, are said to be willing to sub-lease him, but Hofmann, who holds the original contract, is the party of the third part who has to be negotiated with, and he is known to be no "easy" customer. So I cannot tell yet whether you will have the artistic couple, or only the better half, the fair or unfair, but certainly no fairy, Lilli.

The committee for the erection of a Wagner monument have concluded to arrange for a prize competition among only German sculptors. A great festival, the proceeds of which are to go toward the fund, will be held at Kroll's (the New Royal Opera House), on November 24.

Privy Councilor Pierson, director of the Royal Opera Intendancy, lately witnessed a performance of Donizetti's "Don Pasquale," at Dresden, and was so struck with the many beauties of the old work that he concluded to give it, newly studied and mounted, at Berlin in the near future. The principal part will be sung by the basso Knuepfer, and the other roles will be taken by Frau Herzog and Messrs. Sommer and Bulsz. Oh, shades of Frank Saltus, that you could witness this resurrection!

Eugen d'Albert's latest dramatic composition, a "Musikalisches Lustspiel," entitled "Die Abreise" (The Departure), will be brought out for the first time next week at the Frankfort Opera House.

Richard Strauss conducted yesterday his farewell performance at Munich. The opera was Beethoven's "Fidelio" and the great composer-conductor was tendered several ovations upon the occasion of his leave taking.



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from the public of the Bavarian capital. On November 1 Richard Strauss will belong to the personnel of the Berlin Royal Opera, and I understand that he will make his debut with the conducting of one of Mozart's works.

Herr Theodor Schmidt, for twenty-seven years one of the most useful and versatile members of the Berlin Royal Opera personnel, retired from activity last week. He sang for his farewell the part of the Czar in Lortzing's comic opera, "Czar and Carpenter," and when he came to the final address, where he has to sing in his role the request to be kept in good remembrance, Herr Schmidt was overcome with emotion. The audience applauded him vigorously, and he was made the recipient of many presents and souvenirs from his colleagues. Count Hochberg made a flattering farewell speech on behalf of the intendancy.

Schmidt's best roles of late years were Beckmesser and Alberich, but he has sung here also Hans Sachs, Telramund, Wolfram von Eschimbach, Hans Heiling, Don Giovanni, Jacob ("Joseph in Egypt"), William Tell, Trumpeter of Sakkingen, Lothario ("Mignon"), Hoël, ("Dinorah"), Papageno; Figaro, in "The Barber of Seville"; Masetto, in "Don Giovanni"; Count Juliano, in "Domino Noir," and he created for Berlin the part of Kurwenal in "Tristan," and Alberich in the "Nibelungen Ring." He was useful because he is very musical and was always ready to jump into the breach for an indisposed colleague.

Among the callers during the past week at the Berlin office of THE MUSICAL COURIER were the two Misses Herbert from New York; J. Gill, of the Berlin *German Times*; Michael Banner, the American violinist, and Willy Burmester, the great German violin virtuoso. O. F.

Berlin Music Notes.

BERLIN, October 17, 1898.

A MOST unique organization has been formed at one of the leading cafés here, entitled "Musiker Klanse." I remember that Herr Waldemar Sacks, the exquisite accompanist, had his study in one of the back rooms of the Nollendorf Casino, 41 Kleiststrasse, for the past year, causing his numerous artist friends to patronize the café at frequent intervals.

In the course of time this resort became the rendezvous of many an artist and student, and in consequence of his large musical patronage the proprietor, Armand Samm, saw fit to afford his artist patrons special comfort by furnishing his back suite of three rooms with all the necessities of a music room, including a piano, writing desk, music paper, writing paper, postal cards, address books, a musical library, all the piano scores of the latest operas, about thirty music journals, two music racks for chamber music purposes, musical curiosities, &c. The walls are decorated with busts and pictures of renowned artists, and each room contains long tables, surrounded by comfortable chairs, at which the demands of the "Armee Tentel" as well as the desires of the most exacting epicure can be satisfied at artist rates.

While rehearsals are held in the morning, the afternoon is principally devoted to musical literature, and in the evening, especially on Tuesdays and Saturdays, the most renowned resident and visiting artists exchange their ideas and opinions amid joy and laughter. I was there last evening and met the most varied types of the German

"Künstler," as well as several Americans, of whom there are some twenty regular visitors.

In one corner of the reading room Waldemar Sacks and Josef Hofmann were discussing some musical subject, surrounded by eager listeners; at the next table was Prof. Waldemar Meyer conversing with some colleagues; in the music room Ferruccio Busoni was seated at the piano, playing his latest composition for some intimate friends.

The originator of this ideal bohemian "Künstlerheim" is Waldemar Sachs, who I already mentioned, and whose name is well known to readers of the Berlin Budget. Under his direction the entire rooms were furnished and decorated, he being also the founder of the musical library. There is absolutely no expense connected with the use of all these advantages, with the exception that every visitor is naturally expected to partake of something if only a schnitt of beer at 20 pfennigs. Among the regular visitors are Josef Hofmann, Dr. Ernst Jedliczka, Xaver and Philipp Scharwenka, Wilhelm Berger, Arthur van Ewyk, Florian Zajic, Felix Schmidt, Marie Panthes, Martha Schereschensk, Anton Hekking, Ferruccio Busoni, Waldemar Meyer and numerous other artists.

Arthur van Ewyk's "Liederabend" at Bechstein Saal last Tuesday evening was considerably well attended, considering the Joachim Quartet gave its first concert of the season at the Singakademie, where I arrived in time to hear the Joachim Quartet play the Beethoven A minor quartet, op. 32.

Mr. Van Ewyk's voice is a powerful baritone with plenty of timbre, and which he uses to the best advantage, although at times his tone production seemed rather forced. His interpretation was, however, excellent. The program consisted entirely of modern works, including two original and beautiful songs by Hermann Hutter entitled "Heimliche Liebe" and "Waldeinsamkeit," and "Waldzauber" by Hugo Kaun, of Milwaukee. I did not hear the latter, as I had to proceed to the Singakademie, where I arrived in time to hear the Joachim Quartet play the Beethoven A minor quartet, op. 32.

The performance was, as usual, most gratifying, with the exception that the intonation was not always perfect. The ensemble of the Joachim Quartet is still unequalled, although we have several quartets here composed of equally as great artists or musicians, with the exception of Professor Joachim, whose repose is yet to be excelled. This is partly due to the many years the quartet has played together, changing its personnel only twice as long as I can remember; first, upon De Ahna's death, when Kruse was appointed second violin, and last year, when Kruse was replaced by Professor Halir.

Martin Oberdörffer, of Leipsic, gave a "Liederabend" at Saal Bechstein on Thursday. The program consisted of songs by Adolf Jensen, whose beautiful songs have by no means reached the popularity they deserve, and a cycle of ten songs entitled "Eliland," by Wilhelm Berger, I believe a local composer. Herr Oberdörffer has not much of a voice, and sang considerably off pitch; nevertheless he must be credited with remarkable interpretative powers.

Herr William Berger selected one of Karl Stieler's most beautiful poems entitled "Eliland," for his cycle of ten songs. The music is interesting and at times intensely modern, but I doubt if his "Sang von Chiemsee" will be often produced. Herr Oberdörffer was more successful with the novelty than with the Jensen songs, and the composer, Herr Berger, who was at the piano, was heartily recalled.

Hugo Olk, the former second concertmaster of the Philharmonic Orchestra, gave a concert at the Hotel de Rome.

Herr Olk has been afflicted with a severe nervous disease the past two years, which required a total rest from his musical activity for over eighteen months, and Friday saw his first reappearance. He selected the F sharp minor concerto of Ernst and the Fantaisie Appassionata by Viex-tempes, and I regret to say that the remarkable technic, the beautiful tone this young artist had a few years ago has entirely disappeared, and only occasional moments in his playing recalled the once so promising future. I hope we will hear him again this winter and to better advantage.

H. v. E.

Castle Square Opera Company.

THIS week opened at the American with the third grand opera of the season in no less pretentious a work than Gounod's "Romeo and Juliet." The opera went off very smoothly, showing careful study and sufficient rehearsals. Very elaborate were the scenes and costumes. Especially excellent was Miss de Treville as the tender, loving Juliet. She made a great hit with the favorite waltz song, which was redemanded. Miss Macnichol made the most of the little role of page. The other artists acted with conscientiousness. The opera is by no means an easy work to sing, despite the melodiousness so characteristic of the composer.

There are great demands upon the tenor especially. Mr. Lavin was not in the best of voice. He generally displays a good method, but on this occasion his voice was not brought forward, though in the tomb scene he somewhat redeemed himself. Mr. Lavin must put life into his voice. There is no resonance. Mr. Stewart acted the first part of Mercutio well. His vocal work might also have been better. His voice shows signs of fatigue. He should pay more attention to his vocal work, as his voice is naturally good.

Mr. Chase was excellent as usual. The other parts were well done.

The Castle Square chorus sustained its high reputation, so did the orchestra, albeit that in some of the accompaniments it was too subdued. Altogether "Romeo and Juliet" is well worth hearing, as it is given at the American.

Here is the cast for this week:

Romeo.....	Joseph F. Sheehan
Mercutio.....	William Lavin
The Prince.....	W. G. Stewart
Paris.....	S. P. Veron
Capulet.....	Frank Moulan
Tybalt.....	H. L. Chase
Friar.....	Martin Pache
Benvolio.....	Herbert Witherspoon
Gregorio.....	Algernon Aspland
Juliet.....	E. N. Knight
Stephano, page to Romeo.....	Miss Yvonne de Treville
Gertrude, nurse to Juliet.....	Miss Adelaide Norwood
	Miss Lizzie MacNichol
	Miss Mary Palmer

Next production will be "Pirates of Penzance."

Miss Barna in the "Flying Dutchman."

Special Cable Dispatch to the Sun.

BERLIN, Oct. 29.—A dispatch to the *Berliner Tageblatt* from Coburg reports the success of the American Wagnerian singer, Miss Barna, who made her debut in the "Flying Dutchman." She had already sung Wagnerian roles in America. She is engaged to sing for the season of 1899 at Coburg and Bayreuth.

[This cablegram was published in THE MUSICAL COURIER of last Wednesday.]

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RICHARD STRAUSS.

ATTENTION has been generally called to the appeal made by Richard Strauss, of Munich, to the composers and publishers of Germany with a view to the formation of a society to safeguard the rights of all composers and publishers of music. As the meeting only took place October 1 it is too early to estimate what the results may be. Meanwhile as little is known of the brilliant young composer who issued the appeal, we give some notes of his career.

Richard Strauss, the son of a well-known player of the waldhorn in the orchestra at Munich, was born June 11, 1864, and, if he did not lisp in numbers, played on the piano at the age of four, and at six composed a little polka, and, it is reported, an overture for orchestra. At the elementary school he studied piano and violin, and afterward studied harmony, counterpoint and instrumentation under Fr. W. Meyer, and on March 16, 1881, at the examination of the Gymnasium a chorus from "Electra" by him was performed. A year before three lieder by him had been sung in public by Madame Meysenheim. In the same year there were produced a string quartet (op. 2) and a symphony in D minor under the leadership of H. Levi. The following years were busy ones. While at the University of Munich he published, through Jos. Aibe, various pieces, one of which, an overture, was given at Berlin by the Royal Orchestra under R. Radecke, and a suite for wind (op. 7) by the Meiningen Orchestra under Hans von Bülow. In 1884 his Horn Concerto (op. 11) appeared, and his F minor Symphony (op. 12) had its first performance under Theo. Thomas at New York Dec. 13, 1884.

The turning point in his career was his engagement by Hans von Bülow as music director at Meiningen. Hitherto Strauss had been strictly classic—had grown up with Haydn, Mozart, Beethoven, and through Mendelssohn had reached by way of Chopin and Schumann to Brahms. But now his acquaintance begun with Alexander Ritter, whose teachings resulted in his devoting himself to the Music of the Future. He pointed out the historical value of works and writings of Wagner and Liszt. To Ritter he owes his understanding of these two masters, and it was Ritter who pointed out the way to independence. At the same time he initiated him into the doctrines of Schopenhauer. During this time Bülow had been training him in the rehearsals of the Meiningen Orchestra on the lives of Wagner and Liszt, and on Bülow's retirement in 1885 Strauss remained as his successor till he set out on a journey to Rome, which produced his symphony "Aus Italien," which was given for the first time in 1887 under his own direction at

Munich, where he had been engaged as music director, directing the smaller operas. In the years 1887, 1888 and 1889 he wrote his tone poems "Macbeth" (first performance at Weimar, 1890), "Don Juan" (first performance at Berlin), and "Tod und Verklärung" (first performance at Eisenach in 1890 at the Tonkünstlerversammlung).

From October 1, 1889, to June, 1894, he was capellmeister of the Court Theatre at Weimar, and there conducted "Tannhäuser," "Lohengrin," "Tristan," "Meistersinger," and works of the younger German masters. A serious lung trouble compelled him in 1892 to make a voyage to Greece and Egypt. At Cairo he began the first scene of "Guntram," and completed it at Luxor February 27, 1893. The second scene he finished in Sicily in the June of that year, and the third in September at Marquartstein, Bavaria. "Guntram" was performed for the first time in Weimar May 13, 1894, and in the same year Strauss married Pauline de Ahna, who created the part of Freihilde. She had been the Elizabeth in the first Bayreuth performance of "Tannhäuser" in 1891. His most remarkable later works have been his "Till Eulenspiegel" (op. 23), first performed in Cologne, 1895, and "Also sprach Zarathustra" (op. 30), performed for the first time under his own direction at Frankfurt November 27, 1895.

THE LOEWENSTEIN COLLAPSE.

It can be said that there was nothing surprising in the announcement that Carl Loewenstein, the projector of the Symphony concerts, the Astoria concerts and the Sunday night concerts at Carnegie Hall, had suddenly collapsed financially and physically, for the scheme was looked upon as visionary by everyone acquainted with the musical affairs of New York city.

Last year Mr. Loewenstein gave a series of Astoria concerts, which had a fair success but no profit. He would have been able to conduct a similar series this year with Mr. Paur had he not been interfered with by the opera, which was not here last year. But this year, both schemes being merely fashionable fads, the less powerful of the two had to succumb, and Mr. Loewenstein, after hard work all summer, also found himself a physical wreck, due to the strain and pressure he had to undergo.

The enormous success of Mr. Paur at his first concert last Saturday night will make it possible to continue orchestral concerts in this city under his direction in addition to those he has already arranged for. These may include the Astoria concerts also.

It cannot be said that the disintegration of the Loewenstein scheme can be looked upon as an in-

dication of the condition of musical affairs in New York, for it was an idealistic project of a sanguine temperament. Mr. Loewenstein believed that because he organized the best orchestra that New York has had the musical people would naturally flock to it. But musical people in New York do not flock. Teachers have a hard time to collect the money due to them, and work incessantly to accomplish certain results, difficult to attain in view of the fashionable desire to go to Europe to study music, and artists of native birth have very little opportunity to make money sufficient to spend liberally in concerts. So now, as the foreign opera scheme is the only one supported here by the people with large sums of money, it is never safe to depend upon these two elements. The teachers constantly endeavoring to make ends meet and the native artists securing engagements only for small fees, there is very little prospect for such schemes as Mr. Loewenstein proposed to go through on a purely idealistic, non-commercial basis.

A business management will be able, however, through active soliciting and by means of the proper kind of advertising to attract large audiences to a series of Symphony concerts under Mr. Paur, especially with the proper soloists to assist.

But the Loewenstein ideal scheme was destined to come to grief because it had no business basis and depended upon the enthusiasm of the musician, who is unable to support music without the assistance of the general public, to whom Loewenstein never appealed.

AN article on music in Delaware, published last week in this paper, brings a letter from Samuel T. Compton, of Wilmington, asking us to deny that he wrote it, and also a letter from Walter Bacon, of Wilmington, stating that he was suspected of having written it.

Neither of these gentlemen had any knowledge of the article until they read it, and hence somebody else must have written it.

Delaware is a small State, but there are more people than two in it who can write a good article on music.

Sunday Evening at Roseville.

Miss Lillian Kompff, soprano; Miss Lillian Carlsmith, contralto; A. Hobart Smock, tenor, were the soloists at the service of song in the Roseville Avenue Presbyterian Church last Sunday evening. The selections were as follows: "My Shepherd is the Lord," soprano solo, Schaecker; "He shall keep Thee in perfect peace," contralto solo ("Isaiah"), Patten; "Just as I am," trio, Leslie; "How long, O Lord?" ("Triumph of David") tenor solo, Buck; "Jesus, Lover of My Soul," duo, Brown, Henry Hall Duncklee, organist.

WHITNEY MOCKRIDGE, TENOR.

Fall, 1898, Adelina Patti Tour.

IN AMERICA DECEMBER, 1898—
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Victor Thrane's Marriage.

THE POPULAR MANAGER LEADS TO THE ALTAR A BELLE OF
GRAND RAPIDS—A NOTABLE SOCIETY EVENT—
THE HAPPY PAIR WILL MAKE A TOUR
AROUND THE WORLD.

A CORRESPONDENT of THE MUSICAL COURIER in Grand Rapids, Mich., gives the following account of a notable wedding in that city, the participants in which were Victor Thrane, the prominent New York manager, and Miss Lotta Louise Lacey, a society belle:

GRAND RAPIDS, Mich., October 27, 1898.

At the altar of St. Mark's Church, amid a flood of music and fragrance of roses, stood one of the most stately and beautiful brides who ever took the solemn marriage vows in that old, historic church. The occasion was the marriage of Miss Lotta Louise Lacey, the beautiful daughter of Mr. and Mrs. James D. Lacey, to Victor Thrane, of New York.

It was an "American Beauty" wedding, and the ceremony took place at 3 o'clock. The Rev. John N. McCormick, rector of St. Mark's, officiated. The chancel and altar were beautifully decorated. Banks of palms arose at either side of the chancel, and the green of the foliage was relieved by a sprinkling of white chrysanthemums; and against the white altar hangings were great vases of American Beauty roses. While the guests were being seated, Ferd Werner, the organist, played a beautiful program of wedding music.

The front pews were reserved for the members of the family, who were Mr. and Mrs. James D. Lacey, Mrs. Winsor, grandmother of the bride, and Dr. Thrane, of Eau Claire, Wis., father of the groom. At 3 o'clock the ushers inclosed the aisles with bands of white ribbon, while the strains of the bridal chorus from "Lohengrin" announced the approach of the bridal party.

The ushers who led the bridal procession were Leopold P. H. Fisher, who was also master of ceremonies; Sanford Truman, of Nashville, Mich., and A. D. Rathbone, Jr., W. W. Young, of New York, was to have ushered, but was unable to be present. Mr. Fisher ushered in his place. The bridesmaids, Miss May Robinson, Miss Hume, of Muskegon, and the matron of honor, Mrs. A. D. Rathbone, Jr., followed, walking singly. The maid of honor, Miss Grace Remington, preceded the bride.

The bride's attendants all wore white organdie gowns trimmed with lace and cut demi-train. The stock collars and girdles were of American Beauty shaded silk, while each maid carried a large shower bouquet of American Beauty roses over the left arm. They all wore large black picture hats.

The bride followed, accompanied by her father. She wore a superb wedding gown of white crepe de chene over white satin, cut with train, and elaborately trimmed with real lace. Her veil, which fell to the end of the train, was held in place by a crown of pearls. She carried a huge bouquet of bride roses.

The party was met at the altar by the groom and his best man, Nathan Kendal, of Cleveland. The ushers and maids stood grouped about the bridal couple at the chancel, when the betrothal service was read. Then the bride and groom, accompanied by the maid of honor and best man, moved to the altar, where the wedding ceremony was performed. In the service two rings were used, the bride and groom each receiving one.

At the close of the ceremony Mendelssohn's "Wedding March" pealed forth from the organ and rose in triumphant strains as the bridal party left the church.

Following the ceremony at the church, a wedding supper was served in the home of Mr. and Mrs. A. D. Rathbone, Jr., at which the bridal party and members of the families were entertained by Mr. and Mrs. James D. Lacey.

The party was seated at a round table, on which was a gorgeous centrepiece of American Beauties. The table was

lighted with tapers, which burned in silver candelabra and shone through American Beauty roses.

A reception followed and was held from 8 until 9:30. The rooms throughout the house were handsomely trimmed with palm decorations and American Beauty roses.

The bridal couple stood in a bay window, which was banked with palms and outlined with trailing vines.

The guests were also received by Mr. and Mrs. James D. Lacey. Mrs. Lacey wore a handsome gown of black lace over white taffeta and trimmed with jet. She also wore diamond ornaments. The members of the bridal party assisted.

Mr. and Mrs. Thrane received more than a score of tele-

grams. The place cards, which were of the same color, were daintily decorated in water colors and contained a portrait of the bride-elect.

Miss Lacey is a beautiful girl of the brunette type, and a lady of rare grace and culture. Of late years, she and her parents have resided in New Orleans during the winter, as Mr. Lacey, who is a wealthy lumberman, has large business interests in the South. They usually spend a portion of each summer in this city, their former home.

Miss Lacey is gifted with the rare natural endowments of a social leader, while her unusual musical talents have attracted much attention. She has a superb voice, and is also a talented and artistic pianist. She has also done some creditable work in art, for which she has notable talent.



MR. AND MRS. VICTOR THRANE.

grams of congratulations from New York and various parts of the country. Many were received from Europe. Among these was a congratulatory message from Gérardy, the celebrated cellist, who is touring in Europe at present with Mme. Adelaide Patti. Many other celebrities also sent congratulations.

Mr. and Mrs. Thrane left later in the evening for Detroit and will visit in several of the large cities on their way to New York. They expect to reach the metropolis in about ten days. In the spring Mr. and Mrs. Thrane will start on a tour around the world, which will be their wedding journey.

The out of town guests beside those already mentioned were Mrs. A. M. Jackson, of Council Bluffs, Ia., and Mrs. H. H. Gardner, of Georgetown.

A number of prenuptial courtesies were extended Miss Lacey and Mr. Thrane.

Mrs. E. A. Moseley entertained with a dinner and card party Thursday evening. The decorations were all in cardinal. The color was observed in the floral decorations of the table and throughout the parlors.

The table was lighted with shaded candles, while the lights in the various rooms also shone through cardinal

She will, doubtless, be of great assistance to Mr. Thrane in his work.

Mr. and Mrs. J. C. Wenham entertained with a very beautiful dinner on Friday evening.

Mr. and Mrs. E. W. Johnston, gave a Sunday dinner in honor of the bridal couple.

Mrs. Clara Morley and Miss Ethel Quimby entertained Sunday evening.

On Tuesday afternoon Miss May Robinson, gave a reception for Miss Lacey. The parlors were handsomely decorated in red. The ladies of the bridal party assisted.

Tuesday evening, Leopold P. H. Fisher, the master of ceremonies, gave a very beautiful and artistically appointed dinner to the members of the bridal party.

Dr. Hanchett and Mrs. Northrop.

Dr. Henry G. Hanchett's program for the second of his eight analytical recitals, to begin in Chickering Hall next Monday morning, besides the Beethoven sonata, op. 22, and some smaller pieces by Bach, Raff and Wagner, contains the great Saran Fantaisie. Miss Elizabeth Northrop is to contribute to this program Gounod's "Ave Maria" and Chaminade's "Summer."

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November 8, Ottumwa, Iowa, Evening, Grand Opera House.
November 9, Marshalltown, Iowa, Matinee, Odeon Theatre.
November 9, Des Moines, Iowa, Evening, Foster's Opera House.
November 10, Sioux City, Iowa, Evening, Grand Opera House.
November 11, Mankato, Minn., Evening, Mankato Theatre.
November 12, Minneapolis, Minn., Mat. and Eve., Lyceum Theatre.

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KNABE HALL.

Wm. Knabe & Co., the Great Baltimore House, to Open a Superb Recital Hall Corner Fifth Avenue and Twentieth Street.

THE WAREROOMS TO BE LOCATED IN THE SAME BUILDING.

Knabe Hall, in Baltimore.

A FEW weeks ago in THE MUSICAL COURIER TRADE EXTRA there appeared a notice of the new Knabe Hall, then being incorporated as part of the historic Knabe warerooms on East Baltimore street, Baltimore. It was described as occupying the entire second story of that building, with a seating capacity of 350 to 400, equipped with modern seats, electric lights, the usual stage and dressing rooms, accessible by elevator, &c.

Knabe Hall, New York.

Now comes the far more important and significant news that Wm. Knabe & Co. have leased the ground floor and basement of the great Presbyterian Building, corner of Fifth avenue and Twentieth street—the northwest corner, and that their lease includes the assembly hall in that superb structure, which will be known hereafter as Knabe Hall. In the issue of THE MUSICAL COURIER of March 24, 1897, the following description of the hall was published, together with the two illustrations of the interior:

It is not generally known that one of the most beautiful, the most spacious for its estimate and acoustically perfect of auditoriums for concert or recital performances lies at this moment in the heart of the fashionable thoroughfare of this city in the handsome and luxurious Presbyterian Building, at Fifth avenue, corner Twentieth street, which has now been in existence for two years.

It is called in the building Assembly Hall, and presents in its convenient and constantly demanded size one of the most attractive interiors of which New York can boast—a really needed environment for matinees, afternoon musicales, evening concerts, students' commencements or other assemblages of refined and cultivated tone which New York supplies in such profusion, and which are not always as conveniently and effectively housed as they will be found in the admirably adapted hall on Fifth avenue, corner Twentieth street.

This beautiful hall was made part of the building with a special view to musical uses by the Presbyterian committee, but hitherto nothing has been done beyond the admiration of certain private elect to bring the valuably designed and equipped hall before the artistic public as an effective platform for their professional work. The first musical step on the part of the committee was to place in the hall a splendid three manual Odell organ, one of the best of its kind erected in the country, and this, standing to the left side of the stage, is a valuable musical factor for professionals, as it is also an effective aid to the artistic atmosphere which all artists, musical or other, enjoy in their environment on a public platform.

Everything is ready in this hall to the musician's or other artist's hand. A noble organ stands permanently fixed, a stage elevated to effective acoustic heights is accommodated with handsome desk and chairs for speech or reading purposes, with ample space when these are removed for soloists and chorus in a large ensemble. Chamber music would here find a delightful and resonant home, the lofty ceiling and wide passages, which cover no more than the just area for such concerts, being far in advance of the average auditoriums of the city. The pictures which accompany this sketch give a certain idea of the commodious convenience of the hall and its appointments, but cannot represent the lightness, the comfort, the comparative luxury and eminent artistic adaptability of the whole, which, for its size, is more liberally disposed to personal comfort, air, space and refinement in detail than any hall of its seating accommodation which we know of in New York.

It is made to seat 550 persons, divided between the ground floor and a rear gallery of graduated seats. These seats all over are spacious, comfortably upholstered in old rose plush, and in their liberal room to stretch and rest the

feet considerably surpass the comfort allowed by most other New York concert rooms, unless we except Carnegie Hall—that is, the symphony and oratorio concert hall. The narrow space ordinarily allowed in New York artistic auditoriums for the disposal of human feet is a serious drawback, and prevents many nervous people from risking the tax of a performance under such conditions of physical strain. The new assembly hall, however, of the Presbyterian Building has guarded against this fatiguing mistake, and offers seating capacity just as liberal and comfortable as the easy accommodation in the big Carnegie Hall.

The entrance and standing passages are also unusually spacious. Economical planning versus ease and freedom might easily have arranged the hall to seat 100 to 150 persons more. This could, of course, be done now under pressure, but the permanent built capacity, with unusually wide paths between and outside aisles, is laid for 550. Anyone, however, desirous to entertain more could do so easily, and do so without in any way subtracting from the average convenience of other halls. This auditorium provides so much ground space beyond the limit considered necessary by other auditoriums that to fill a fourth of it or more with extra seats would still leave as much room as the average audience has learned to expect.

Tremendously in its favor are the situation and the en-

upon immediately from the Twentieth street side, the door of admission lying directly within the Twentieth street entrance. The first thing to strike one on entering from the Twentieth street side is the very convenient existence, just facing you, of a messenger and telegraph office in active operation standing directly within the reach of the artists' room and seeming to send forth its word of reassurance and help in the hundred emergencies of such constant recurrence which affect at the last moment the appearance or delay of some performance announced.

Within, the hall, like Mendelssohn Glee Club Hall, has the brilliant effect of white walls and ceiling and an artistic grouping of electric lights which illumine things richly and effectively. To the right of the stage there is a comfortable artists' room, with retiring rooms attached, and at the rear of the auditorium there is a similar room, somewhat more spacious, with retiring rooms also attached, which would make a most convenient cloak room for artistic receptions or dress entertainments of any high class social order. The whole auditorium has been designed with comprehensive conception of the needs of concert-givers, of artistic conventions of all kinds in vogue, and would be admirably adapted for students' concerts, piano or violin recitals, string quartets, vocal quartets or other concerted music; while an organ recital on its fine organ would be a welcome artistic feature, and the merits of a small orchestra would



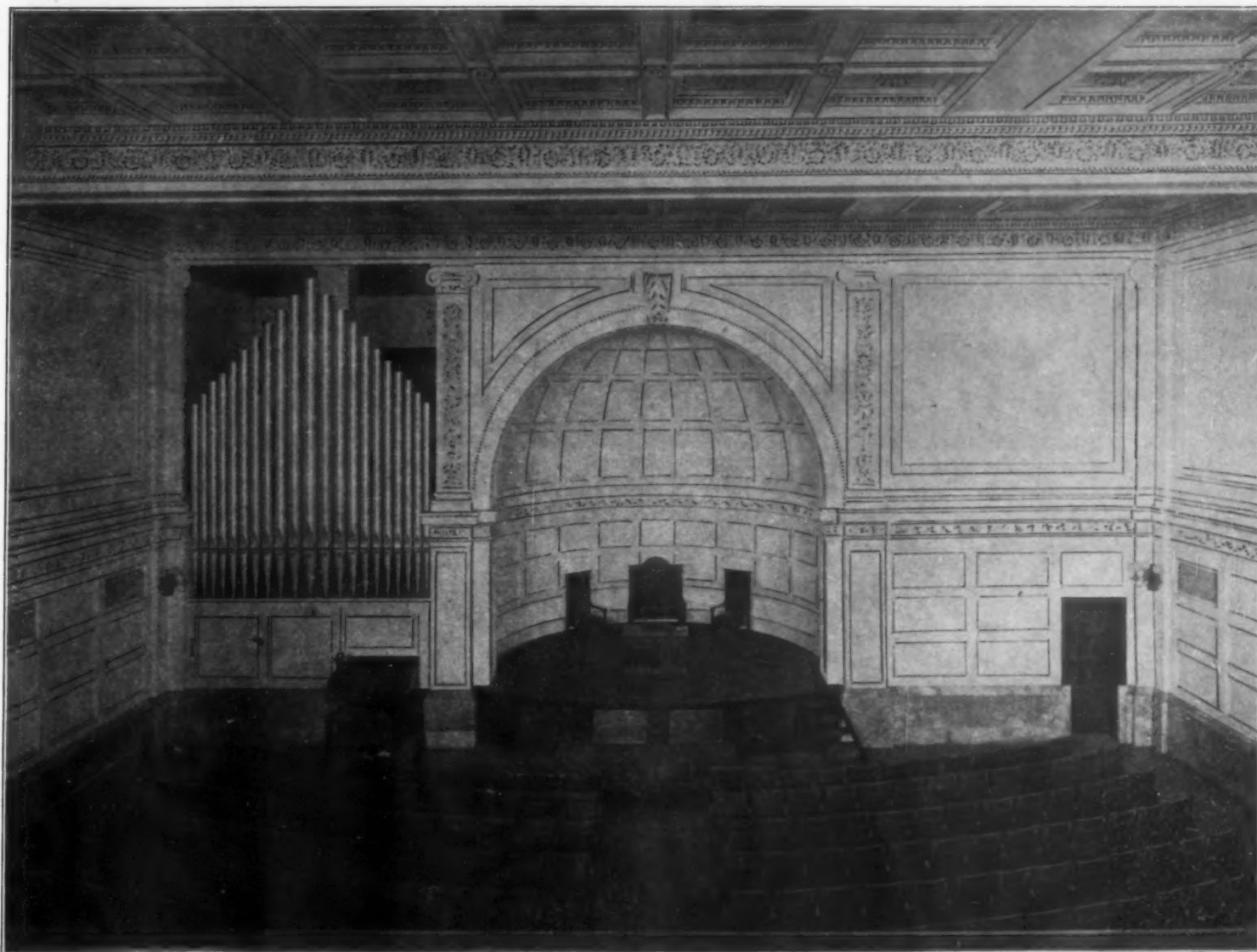
PRESBYTERIAN BUILDING.

Where the Knabe Concert Hall Will Be.

trances of this new hall. The building, tiled with marble, lofty, handsome, dignified and inviting, stands in the very most central point of concert-going aristocratic New York. Exteriorly and interiorly it is pre-eminently bright and cheerful. The lessees of the concert hall can enter either from the broad Fifth avenue entrance or from the handsome, spacious entrance on Twentieth street. The hall is on the main floor and is approached by a long, broad marble corridor from the Fifth avenue end, or can be entered

not be lost within the lofty ceilings and passages of its well planned, two floored space.

This beautiful concert room on Fifth avenue and Twentieth street has not its counterpart in New York. There are smaller and larger halls, each with their merits and demerits, the smaller ones usually engaged for important pupils' concerts being commonly distinguished by their stuffy and choky demerits which fail to resonate tone rather disastrously. The space, lightness, brightness and



KNABE HALL, NEW YORK.
The Auditorium, Stage and Organ.

refinement of this hall impress one as exceptional, which they are. The loftiness, extent and beauty of its surroundings comprised in the handsome Presbyterian Building are immensely in its favor, giving a favor of distinction, artistic tone and amplitude entirely absent from the majority of halls of its dimensions to be found available for the same purposes within the city of New York. Both its entrances are by wide glass doors leading directly into an imposing, marble tiled space, differing in this way most advantageously from Mendelssohn Hall, which, while a pretty and well constructed hall when you get there, is hampered badly by its dingy and narrow entrance, which has not enough frontage to permit four people to get within its outer door to the stoppage of the ticket taker at one time.

The new Assembly Hall in its eminently desirable situation is worth the visit and attention of every artist, professional or other, who desires to gather around him his personal friends or a general audience. The remarkable thing is that so delightful and desirable an auditorium could have remained even for a brief period unknown. Now that it becomes known its clientele will undoubtedly be a large one. It supplies in a superior manner and with an exceptionally desirable environment an artistic need which has sought to be filled hitherto in New York by smaller, lesser equipped and acoustically ill-regulated halls. Some people have gone out of the line of their own and their friends' customary quarters to adapt themselves to some inconvenient auditorium which might have the merit of sound. Others have forced themselves to forego sound and keep within popular limits for fashion or convenience, or have been drawn into adapting themselves to halls too small or stretching their purses to pay for halls too big so as to give their entertainments in popular and suitable quarters.

The Assembly Hall of the Presbyterian Building, Fifth avenue and Twentieth street, will relieve many shoulders of an injurious as well as tiresome burden in this regard,

supplying, as it does, one of the prettiest, best adapted and most refinedly situated concert rooms of its size which have in years been given to New York.

It is in place to add that the building is excellently heated, with the temperature under complete control.

The Knabe Warerooms.

For a long time the present piano showrooms of Wm. Knabe & Co. in New York have been inadequate for the demands made upon them, and the removal on December 1 to the Presbyterian Building will not only relieve this strain but will give the house one of the largest, best lighted, most centrally located warerooms in America.

The entire front on Fifth avenue and on Twentieth street, as shown in the picture of the exterior of the building, will be used as showrooms and for business offices—an area of 34x91, and the enormous basement, 58x114, will be used for second-hand stock, tuning rooms, repair shop, &c.

The lease for this new acquisition of Wm. Knabe & Co. was signed on Friday last by Ferdinand Mayer, the resident director, and is but another potent evidence of the enterprise and progressiveness of the great piano house that will present to the public this season not only Emil Sauer, but Godowsky, Sherwood, Sternberg and a host of lesser lights in the world of piano playing.

Massenet.

Massenet has completed the composition of his opera of "Griseldis," and played the piano arrangement to the authors of the libretto, Armand Silvestre and E. Moraud.

Mayor Quincy and Quint.

Editors *The Musical Courier*:

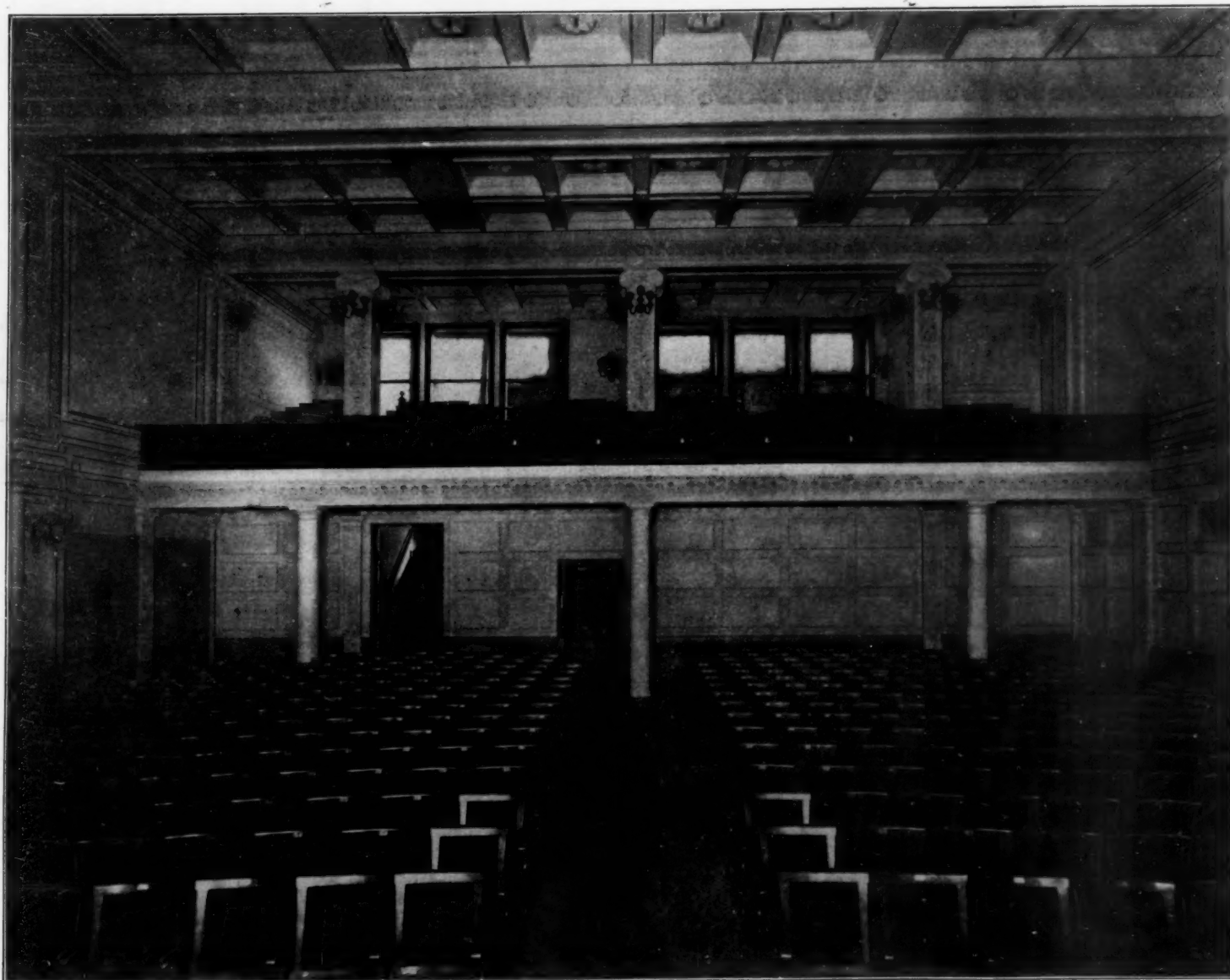
I AM glad that you have reprinted the letter to the Boston *Herald* signed "A Friend of Popular Music," because it furnishes both the suggestion and the opportunity to correct a great deal of misapprehension and misstatement about the series of People's Concerts now being given in this city by the Municipal Orchestra, and to explain their intent and the excellent result that has attended it.

In the first place, the *Herald* contributor, whom I suspect to be a "friend of popular music" only to the extent to which he can make money from various concert enterprises, complains that "the concerts announced by the music commission on Sunday evenings are not primarily given in aid of any charity." This is true enough. Mayor Quincy's prime motive was to furnish good and educating music, well played, to all who cared to listen to it, at prices that should admit the owner of the slimmest purse. These prices range from 10 to 25 cents. But owing to an idiotic law on our statute books which forbids Sunday night concerts, except of "sacred" music or for the aid of some charity, it was necessary, in order to be strictly legal in the matter, to make some institution the recipient of the net proceeds, and the Boston City Hospital was considered as worthy as any. Far better than the gift of a few hundred dollars to a hospital, it seems to me, is the refining influence the concerts are exerting upon the mass of the people.

This worthy "Friend of Popular Music" feelingly says:

Considering the well-known results which have attended low-priced Sunday evening concerts in this city for the last quarter of a century, the audacity of the music commission in announcing the contemplated series without a dollar to back up the venture is somewhat amusing. Such action is frequent enough without having the city of Boston added to the list of musical speculators.

There I smell a rat, but let the rodent pass. The truth



KNABE HALL, NEW YORK.

The Auditorium Gallery.

is that the music commission is showing no special "audacity," since it is protected by a guarantee fund subscribed by several public-spirited citizens of Boston, among whom is Mr. Higginson, the founder of the Boston Symphony Orchestra. Not one dollar of the taxpayers' money is expended on the concerts, and I venture the assertion that the city of Boston is far less a "musical speculator" than is "A Friend of Popular Music" himself.

Now as to results: Your able Boston correspondent, Ben Woolf, says in the current issue of *THE COURIER* that the first concert was "not largely attended." That is a matter of opinion. There were upward of 1,600 persons in the hall, certainly a good beginning. But no secret was made of the fact that the concert did not pay its expenses and that the guarantee fund came into action. Mr. Woolf also says that "the same fate bids fair to overtake the other five concerts in the series," which statement I am sure he will modify in his next letter to you, for at the second concert close upon 3,000 auditors were on hand, orderly, attentive and enthusiastic. There was no deficit this time. To-morrow evening will see the big hall filled to its utmost capacity. The undertaking is an astonishing and gratifying success.

In order that the musical world may see what a so-called "popular" audience in Boston is thronging to hear, and hearing with pleasure, I insert here the program of to-morrow night's concert, neither better nor worse than those which have preceded it:

Overture, Ruy Blas..... Mendelssohn
Air for G string..... Bach-Wilhelmj
Aria, Vision Fair..... Massenet
Mr. Townsend and orchestra.
Rondo d'Amour..... Westerhout
Turkish March, from Ruins of Athens..... Beethoven
First Movement from Concerto No. 4 in D minor..... Rubinstein
Mr. De Voto and orchestra.
Two Movements, from Suite for String Orchestra.
Op. 48 (Elegy, Russian Theme)..... Tchaikowsky

Ballet music, from Henry VIII. (Morris Dance, Shepherdess Dance, Torch Dance)..... German Songs, with piano—
O Fair, O Sweet and Holy..... Cantor
Gypsy John..... Clay
Farewell..... Esser
Overture, "William Tell"..... Rossini

I would like to ask "A Friend of Popular Music" of what sort of popular music is he a friend. Is he a stickler for a Sousa march or a plantation medley as part of a program for the people, and does he on general principles object to "good music, well played by an excellent orchestra, under an able conductor"—vide Mr. Woolf's letter again—at prices that fill a great auditorium with delighted listeners? If so, God save popular music from such friends.

WILDER D. QUINT.

Boston, October 29.

That's So.

THE MUSICAL COURIER of this week notes the fact that American singers are coming to the front, citing as instances that the great success at the Maine festival of last year, the triumph at this year's Worcester festival and the pronounced success at this year's Maine festival were all achieved by American artists.—Lewiston Journal.

Mrs. Marshall Pease.

Mrs. Marshall Pease is one of the busiest singers in New York. In addition to her church work, she is much in demand for concerts, private musicales, &c. Next Thursday evening she will sing at a musicale to be given at the Hotel Majestic to the delegates of the annual convention of the New York Confederation of Women's Clubs, under the auspices of Mrs. Jacob Hess. Mrs. Pease will then make a trip to the South, where she will fill several engagements in Galveston and other Texas towns. Her manager, Townsend H. Fellows, is booking engagements and arranging dates for her.

Whitney Mockridge's Success in England.

THE tenor, Whitney Mockridge, was far more successful in his second effort, Goring Thomas' "O, Vision Entrancing," than in the Italian aria. His is a sweet and powerful voice, and he sings with evident feeling.—The Scotsman, Edinburgh, Monday, October 17.

Whitney Mockridge, the tenor, chose good songs, and gave evidence of much culture and a voice well under control.—Glasgow Citizen.

Whitney Mockridge, an American tenor, who has not been heard before, displayed much art and a voice of an indescribably peculiar quality in two operatic airs.—Glasgow Times.

Whitney Mockridge sang his songs with sweetness and taste.—Aberdeen Journal.

Mrs. Adele Laeis Baldwin.

Miss Adele Laeis Baldwin, the contralto, has returned to New York in excellent health, ready for a busy season's work. She passed her vacation at Newport and Martha's Vineyard. Her studio is in Carnegie Hall.

Messrs. Dow and Boynton.

Messrs. Dow and Boynton, the representatives of the Boston Handel and Haydn Society, were here last week to await the arrival of Prof. Reinhold Herrman, the new conductor of the society, who reached this country from Europe last Thursday.

Timothy Francis Crowley.

The pupils of this well-known piano teacher of Wallington, Conn., gave a recital there last week and the affair was very successful. The pupils had the assistance of Fred A. Kahl, violinist, and James Pierce, tenor. An excellent program was given.



BROOKLYN, October 28, 1898.

THE principal musical feature of the week here was the fine concert of chamber music on Wednesday evening, the first in a series of five, to be given in Association Hall, before the Brooklyn Institute of Arts and Sciences. The artists were the Kneisel String Quartet, of Boston, assisted by Arthur Whiting, pianist. In spite of the extremely unpleasant weather, the audience was large and showed the growth of a taste for music in this borough in that it was composed of professional and lay music lovers who were in a cordial and receptive mood, and greeted the performers with the affectionate warmth of old friends.

The Kneisels have won their position for themselves, and by sheer force of ability. When they first played here they came independently and comparatively unheralded, and gave a series of concerts which were attended by a few dozens of people. Their drawing power has increased with each season, until now they are considered one of the chief musical attractions. Their technic is so perfect that it is quite lost sight of, yet in the hands of less able musicians their program of Wednesday would have been impressive because of its technical difficulties alone. It comprised three numbers. The first was "Out of My Life," Smetana's quartet in E minor, a characteristically Eastern work, yet of gentler quality than the more familiar writings of Liszt and Dvorák. Its two brilliant allegros and the vivace were advantageously offset by a largo of exquisite beauty and sadness, in which the minor chords were passionately emphasized, calling to mind Mr. Tomlins' remark at a previous Institute music reading, that the minor chord is emphatically the chord of the peoples who are not at the highest degree of intellectual development.

The second number, a sonata for 'cello, by Pietro Locatelli (1693-1764), with piano accompaniment arranged by Alfredo Piatti, was charmingly played by Mr. Schroeder, with Otto Roth, second violin, at the piano. It is a delicious piece of old-fashioned writing, and in the direct style of the time, each division of the theme closing with its little cadenza. The bravura in the second movement showed the facile skill and mastery of technic of the player, who received the tribute of five recalls. The closing number was Schumann's great quintet in E flat major, op. 44, in which Mr. Whiting played the piano part, and evinced such finished ensemble playing that one would suppose him a constant, rather than an occasional member of the combination.

Before the orchestra began there was quite a flurry of opening music, for many in the audience had brought the score. But the beauty of the instrumentation was such that people forgot and listened with close attention, until there was a general sigh of regret that so lovely a thing must come to a close. The rigidly enforced rule of the Institute—"no admission during the playing of a movement"—adds largely to one's enjoyment. Also one was not annoyed last Wednesday by the coughing that usually interrupts pianissimo passages. But the quiet was accomplished only by the aid of some villainously loud candy. Whoever will invent an odorless, effective concert troche will confer a boon.

Last Sunday afternoon the United Singers of Brooklyn inaugurated what is in future to be known as "Singers' Day," by giving a concert in the flower garden at Prospect Park. This was suggested by the late J. S. T. Stranahan in 1894, and the large attendance proved his plan has met with generous public approval. The singers formed in procession at the park gate, and led by President

S. K. Saenger and Conductor Arthur Claassen marched to the busts of Beethoven and Mozart, won at Saengerfest by the United Singers, and presented by them to Brooklyn. In front of the Mozart was a carpet flower bed showing in red notes on a green background the first four bars of Dudley Buck's arrangement of "Robin Adair," by the singing of which the bust was won. After crowning the bronze heads with laurel the singers took their places on the grand stand, and in alternation with Shannon's Twenty-third Regiment Band, which played the opening number, gave the following program: Overture, "Tannhäuser," Wagner; "Life's Springtime," M. Spicker; "Unfinished Symphony," Schubert; "Home Greeting," Kromer; "At the Lake," Langer; "Sonata Pathetic," Beethoven, and "Mother Love," Voght. Conductor Claassen then led the orchestra in the "American Fantasia," which concluded with the "Star Spangled Banner," when the singers and audience joined with the orchestra, making an impressive choral close to the program.

On Monday evening there was a concert at the Maxwell House by its orchestra. This deserves mention, because the orchestra was organized only two years ago, and out of the unpromising material to be found in a neighborhood guild formed in the vicinity of the Navy Yard. From a membership of four it has grown to number twenty-two, and has now nearly complete instrumentation. It has been trained entirely by C. E. Woodbridge, to whom great credit is due, and Brooklyn is very proud of the success of the experiment. Assisted by George S. Madden, basso, who was in excellent voice, and who received encores for his three selections, "Even the Bravest Hearts May Swell," Gounod; "The Monk," Meyerbeer, and Schumann's "Two Grenadiers," the orchestra gave, and gave in excellent form, the "Priests' March" from "Athalie," the slow waltz from Delibes' "Sylvia" ballet, Grieg's "Asa's Death," Padewski's "Minuet," Witmark's "Zenda Waltzes" and the march from "Tannhäuser."

Scott Wheeler, organist of the Clinton Avenue Congregational Church, opened his series of four organ concerts at the church on Tuesday evening. He was assisted by Roland Paul, its tenor soloist, who sang, to the evident enjoyment of the audience, "Santa Maria," Faure, and "Oh Fair, Oh Sweet and Holy," Cantor. Mr. Wheeler gave selections from Händel, Schubert, Widor, Salome, Guilman, Weeldon and Rousseau, and added greatly to the cordially expressed pleasure of his audience by an artistic program, with carefully prepared explanatory notes. At his next recital, November 15, Miss Katherin Enos will assist.

On Tuesday evening also a meeting of the Haydn Choral Society was held at the Emmanuel Congregational Church, and the pastor, the Rev. E. P. Ingersoll, was chosen president in place of John F. Hill, who has held the position since 1893. There will be three concerts this season to take place in the new church edifice nearing completion, on Decatur street and Ralph avenue. The dates are December 21, March 15 and May 24.

An organ recital, with incidental music by the church choir, was given on Thursday evening at the Church of the Epiphany by William H. Filcher, its organist. The program included selections from Bach, Beethoven, Mendelssohn, Wagner and Liszt. There was a large and appreciative audience present.

To return to the Institute again: The advisory board of its department of music gave a banquet at the Montauk Club in honor of its president, Walter S. Carter, and John F. Anderson, Jr., of the entertainment committee, on Tuesday evening last, when covers were laid for forty guests, and William C. Redfield, chairman of the reception committee, presided. The other special guests were Mrs. Katharine Fisk and Gwilym Miles. Between the courses Carl Fiqué played the larghetto from Chopin's Concerto in F minor and a gavotte by Brocca; Louis and Adolph Mollenhauer gave the "Duo de Concert"; Leonard and Arthur Rowe Pollock, the blind musician, played Sternberg's "On the Lagoon." After the toasts there was more music. Mrs. Fisk sang delightfully, giving "Lungi dal Caro Bene" (Sacchi), "Rock-a-Bye, Dearie" (Brewer)

and, in response to a request, Dr. Arne's inimitable "The Delicate Air." G. Waring Stebbins, better known as an organist, gave a finished interpretation of Henschel's song, "Young Dietrich," and Charles Stuart Phillips sang Adam's good song, "Good Company." But Schumann's "Two Grenadiers," sung by Gwilym Miles, brought the roomful of people to their feet with a storm of "Bravos!" after which he sang "Off to Philadelphia," which was applauded to the echo at its opening chorus and at its close. Altogether, it was an occasion not soon to be forgotten.

The coming week will have two specially interesting events. The second of the series of song recitals will be given at Association Hall on Wednesday evening, with a program of American, English, Welsh and French songs. The singers are Charlotte Maconda, whose brilliant voice is much admired here, and Evan Williams, who scored a great success at a symphony concert last winter. These singers will be assisted by Leo Schulz, also a favorite with Institute audiences. Mr. Luckstone will round out the program with his perfect accompaniments.

Music lovers will without doubt attend the concert to be given by Paul Tidden, on Thursday evening, at Memorial Hall, for in addition to listening to a masterly player we shall have the pleasure of thinking he is one of our own. He began his musical career in Brooklyn, and when hardly more than a boy was engaged as accompanist for the Philharmonic Chorus, under the direction of Theodore Thomas. There was one passage of great difficulty in music taken up for the first reading, and Mr. Thomas looked rather dubious as he raised his baton for the preliminary symphony. His expression gradually changed, until at the close of the finishing cadenza, he fairly beamed, as he said, accentuating each beat, "Ah!—and—in—per—fect—time!" This perfection in time still remains, but study has added to it a roundness and grace, until now we Brooklynites think Mr. Tidden quite the equal of men who come here heralded by dozens of advance notices in newspapers and on posters. His program, one of difficulty and delight, is as follows:

Marche Militaire.....Schubert-Tausig
Sonata, Op. 57.....Beethoven
Prelude and Fugue, C sharp minor.....Bach
(Well Tempered Clavichord, Vol. 1.)
Toccata, Op. 7.....Schumann
Scherzino (MS.).....Bromway
Berceuse, Melodie Italienne.....Moszkowski
Nocturne, in A major.....Field
Songs Without Words, No. 15, E major; No. 47, A major; No. 36, E major.....Mendelssohn
Barcarolle—Nocturne, in D flat; Etude, in G flat.....Chopin
Hungarian Rhapsody, No. 2.....Liszt

The "Brockway" scherzino is the composer's latest work and the original was sent to Mr. Tidden about a week ago for his judgment.

Dr. Henry G. Hanchett will begin his course of eight analytical piano recitals on Tuesday, at 2 p. m., in the Art Building, on Montague street. These can hardly fail to be of great interest and help to all students, who are expected to bring the scores for annotation. The analysis will be brief and void of technicalities, as the course is designed to be popular in the best sense. The well-known authors will be studied through their most characteristic productions.

Carl Fiqué will discuss "The Dance Form" in his lecture on Wednesday, and will illustrate it by Gavot in G minor, Bach; Minuet in E flat, Mozart; Scherzo from Seventh Symphony, Beethoven; "Funeral March," Chopin; Waltz in E minor, Chopin; "Polish Dance," Scharwenka; Impromptu in E flat, Schubert; "On the Mountains," Grieg, and Rhapsody in B minor, Brahms.

Wilbur A. Luyster will begin sight singing classes on Thursday at 8 p. m., in the Calvary Baptist Church, making the fifth course in instruction in sight singing, under the auspices of the Brooklyn Institute Department of Music.

Miss Alice L. Fowler, whose studio at 96 Clinton street has received pupils from some of the most distinguished and aristocratic Brooklyn families, has taken Room 817, Carnegie Hall, Manhattan, and will teach there Wednesday.

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days. She refers by permission to Dr. William Mason, Steinway Hall, New York; Herr Xaver Scharwenka, 107 East Fourteenth street, New York; Herr Oscar Rail, Königliche Hochschule, Berlin; Mrs. Theodore Roosevelt, Oyster Bay, N. Y.; James H. Dunham, 37 East Thirty-sixth street, New York; Mrs. Chauncey Low, 38 Grace Court, Brooklyn, and Mrs. Joseph Brown, 123 Remsen street, Brooklyn.

St. Christopher's Hospital for Babies is to benefit by a series of lectures to be given by Miss S. C. Very, Fellow of the American College of Musicians, and associate pianist of Trinity College, England, at the homes of Miss Marvin, No. 84 Remsen street, and Mrs. George A. Stanton, No. 128 Remsen street. The lectures will be given on Wednesday mornings in November, the topics being "Survey of the Art," "Music's Beginnings," "The Opera," "The Symphony" and "Music of To-day." The patronesses are Mrs. Charles M. Field, Mrs. Stanton, Miss Marvin, Miss Fellowes, Mrs. John S. Frothingham, Mrs. Charles Adams, Mrs. William G. Low and Mrs. Henry E. Ide.

Frederic Reddall will resume his monthly musical mornings on Saturday at 11 o'clock. Professionals who have consented to appear this season are Karl Feininger, violinist; Mrs. Alice Jackson Parsons and Miss Marie Louise Cadmus, pianists; Miss Jessamine Hallenbeck, soprano, and Mrs. Matilde McLewee, contralto.

Members of the choir of St. James' P. E. Church, and their friends have organized a chorus, to be known as the St. James' Choral Society. It is under the direction of William Armour Thayer, and proposes to give a concert at the Pouch during the season. The chief number for this, Gant's "Joan of Arc," is already selected, and rehearsals have begun.

Mrs. Tirzah Hamlin-Ruland will stay abroad until May, 1899. She is studying with Henschell, and during his absence on a musical tour, is working at German songs under Mme. Liza Lehmann. Her engagements are numerous. She will sing the contralto solos in "The Messiah" and "Elijah" in London, and at the Ballad Concerts there. She also will be soloist at the Belfast Philharmonic, and has a number of concerts in the Provinces. Her place in the Lafayette Avenue Presbyterian choir has been taken by Mrs. Marian Van Duyen, who is giving general satisfaction to a congregation made critical by a long succession of excellent choir singers. This church, like many others of the Congregational and Presbyterian creeds in this borough, is introducing liturgical features into its worship, such as a response to the commandments, and after the long prayer, chanted by the choir.

The evening services are also being made more full of music. In addition to the regular praise service, when Mr. Brewer always presents something of interest, the evening of the first Sunday of each month is to have evangelical services with many hymns, and there are to be regular vesper services, when such selections as Spohr's "Last Judgment" and "God, Thou Art Great," Dudley Buck's "Triumph of David," and some of the shorter cantatas are to be sung, while "something entirely new" is promised for a later service.

Programs for the first concerts of the Boston Symphony Orchestra, under Gericke, on November 11 and 12, have just been issued. Besides the fact that the marvelous Rosenthal is to play, they mention two novelties to be given Saturday evening, a piano concerto by Xaver Scharwenka, and a symphonic poem, "My Country," by Smetana, which is said to exceed in charm his quartet played by the Kneisels last Wednesday.

A. E. B.

Madeline Schiller.

The date for the reappearance of Madeline Schiller, the renowned pianist, will be November 29 instead of the 28th, as already announced. She will be heard in a grand orchestral concert in Carnegie Music Hall. Emil Paur will conduct.

LATE SAN FRANCISCO NEWS.

139 KEARNY STREET,
SAN FRANCISCO, CAL., OCTOBER 20, 1898.

It is always a satisfaction to know that one does not stand alone in an opinion, so I take the opportunity to reproduce the article of Oscar Weil, the fearless and intelligent writer of the *Argonaut*, which will show the neglect or apathy which San Francisco persists in showing musical matters:

"The first concert of the Minetti Quintet was given at Association Auditorium on last Saturday afternoon, the 15th inst. It had the best and most carefully rehearsed program of the dozen odd musical performances that have been offered to our public this season, and the smallest audience. And yet we call ourselves a musical town! We get together a respectable house for the 'Persian Garden,' and a really quite large audience for the debut of an entirely unknown singer, simply because she is advertised as having remarkable trills and staccato; 'Mignon,' 'Martha' and other vapidities of the same tribe are reliable bills for a crowded matinee, and the 'Bohemian Girl' good for a week of paying business; Haydn, Beethoven and Dvorák grouped together on a program that, from the previous work of the same ensemble, we have a reasonable assurance will be thoroughly well carried out, are played to empty benches.

"And we call ourselves a musical town!"

"More than twenty-five years ago the first attempts were made to establish regularly organized concerts of chamber music in this city; the town was thoroughly canvassed, and for several seasons a sufficient subscription was obtained to cover the expenses—at what cost of time and labor none but those who had the undertaking in charge will ever know. But the concerts were given, and were in a way successful. Interest in the higher class of music was simulated and gave promise of a possible growth. People listened patiently—scarcely more than that, at first—to what the masters had to say to them. Some of them even went so far as to prefer Beethoven to Balfe and Schubert to Flotow. It began to look as though good music was to have its chance, after all; as though there would eventually come into existence a public whose first question with regard to a concert would be 'What is to be played?' instead of 'Can the new singer sing louder?' or 'Can this pianist play faster' than anybody ever did before?"

"Let us admit frankly that this interest in the singer who sings louder and the pianist who plays faster—of course it is not interest, it is merely curiosity—has, in all communities, always existed, and will undoubtedly continue to exist. The vulgar side of things has not come upon us in a day: it is not going to quit us for a long time to come, if ever. But it certainly did seem—in those earlier days of chamber music performances, and to those who were then engaged in the propaganda for the admission of the better musical things to terms of at least equality with the trash, if they should not be allowed to supersede it—it seemed to them, I say, as though the seed that was then being sown could not be wholly lost: it did not appear to be in the nature of things that there should be a retrograde in a community so given—in many other matters—to progress, or that an interest in the higher art, having been once awakened, should be permitted to lapse and come to nothing. Yet this is precisely what appears to be the case. There has been within the past twenty-five years a great deal of good instrumental teaching in this city; I cannot see that it has been impressed upon many of the pupils of these good teachers that the opportunity to hear fine ensemble music is one of the most valuable factors in a sound musical development: that no lesson can be of higher value to them than the hearing of a quartet of Haydn or Beethoven—if even only decently well played—and that such an opportunity should by no means be missed. The pupils seem to go elsewhere; I saw very few of them at the matinee of last Saturday. And

the 'musical' people who talk to you on occasion about Bach and things, Wagner, and what not of other stuff that they mostly know nothing about—they also go elsewhere; there were very few of them at the matinee."

This is not alone confined to chamber music concerts, but to think that in a city where there are thousands of church singers, salon singers, amateur singers and every other kind of singers but good singers, they are conspicuously absent at such incomparable education and enjoyment as the Heinrich recitals afford is absolutely unpardonable.

I cannot refrain from reference to the editorial which appeared in the columns of THE MUSICAL COURIER recently which seems a great cause of musical stagnation. It was to the effect that Seidl's ghost would haunt the Metropolitan Opera House and the Carnegie Music Hall for a very long time, and no matter who accomplishes anything or how it is done the halo of past memories will prevent the present workers from coming into their own.

No one who has not stood face to face with this condition can realize how terrible an influence it carries and what an icy breath it blows upon the musical atmosphere. It would seem as though it were not music but logic that needs cultivation; that it is not the musical sense but the common sense that is missing. I have heard not one but many refuse to go to hear Ysaye because they had heard Ole Bull about fifteen years ago.

* * *

Speaking of Bull makes me think that I wish someone would get up a set of terms by which a writer could express himself or herself, as the case may be, without being compelled to use vulgar language, as I was forced to do in a Tacoma note which Mrs. Bull resents. I know that the word male or female is dreadfully coarse, but I have always heard singing clubs designated in this way in order to differentiate between man and woman—beg pardon, ladies and gentlemen. Hereafter I shall always speak of gentlemen quartets and lady choruses; it may raise the musical tone.

And while I am at it I would like to ask someone to invent words which might be more truthfully used than "artist" when it should be "butcher," "talent" when it should be "stupidity," "presentation" when it should be "misrepresentation," and "management" when it should be "mismanagement." Truly, nomenclature in music needs revision.

* * *

Symphony matters are gradually taking shape, and the first concert of a series of eight will be given either November 17 or 24, with Scheel at the helm as usual. The society regrets the resignation of Louis Lissner and Fred Zech, Jr., from active work, and indeed their activity will be missed.

* * *

The Tivoli has resumed light opera, and the first play presented was a complete success. The present personnel would be hard to improve upon, and from the outlook the plays will be of a better order. "The Circus Queen," which was another name for the well-known "Lion Tamer," ran to large houses for two weeks. Annie Myers, a highly clever woman in her line, made a pronounced hit. Elvia Crox, more in her element than in grand opera, is really enjoyable, and Anna Lichter, the charming Elsa, Filina, Marguerite, now wins unending plaudits as "she stoops to conquer" in the lighter roles assigned her. Lichter is always intelligent, always careful, decidedly versatile, so that her success is assured.

With such additions to the company as Pruette and Schuster the general toning up is remarkable, for both men are good both vocally and dramatically.

Stevens and Branson are always original and really "funny," with a fun that succeeds in making you laugh, besides which they are fairly good singers.

Jean Clara Walters, an old 'Frisco favorite, is back this

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week in the play of "Girofle-Girofla." Max Hirschfeld is back at his post as conductor after a few days' rest, which he well deserved after the strain of the grand opera season and the preparation and production of "The Circus Queen."

"Susette," Oscar Weil's creation, is awaited with eagerness. It goes on in two weeks.

The recitals given by Mr. and Mrs. Heinrich and Miss Julia Heinrich have certainly been one of the most artistic and valuable musical affairs that San Francisco has ever had. The lessons to be derived from Heinrich in vocalism, accompaniment and style have aroused the enthusiasm and admiration of all who have heard him, but I am constrained to say that the teachers, their pupils, the church singers, the chorus singers are all (with certainly the few exceptions) conspicuous by their absence. What hope is there for a city that takes such an attitude? In comparison to Heinrich's superb interpretations, what have they ever heard? and if I hear the answer, "Henschel," I must ask whether after hearing one man that is enough for a whole lifetime?

The Heinrich advent will add another disgraceful neglect to San Francisco's list, which is already too long.

In a word, Heinrich and his talented assistants are giving the most artistic, the most musical, the most valuable recitals ever given in San Francisco and the Orpheum is filled to overflowing with people who yet will tell you that they go there to hear the music.

On Friday night Maurice De Vries, urged by many friends, gave a delightful concert, in which his great versatility and exquisite art was shown to a great advantage.

De Vries has a most beautiful voice, and the dramatic coloring which pervades his entire being lends itself charmingly to his vocal art. He was enthusiastically received and his return with the Melba company, which opens March 6, will be an event of pleasure to many.

Minetti shared honors with De Vries in his violin solos, which were given in this artist's most finished style. His reception amounted to an ovation. Mrs. Ursomando, a charming pianist, and Mr. Ursomando, the accompanist, completed the program.

De Vries will yet be heard at the concert to be given by Charlotte Voorsanger, before his return to New York.

Oscar Weil has tendered his resignation as dramatic and musical critic of the *Argonaut*, and will hereafter give all of his attention to classes in harmony, piano and the presentations of his operas, the first one of which will go on at the Tivoli shortly. Weil is one of the brightest men in his line, and contact with him is sure to be beneficial. His studio will be at 910 Pine street.

Kathryn Ruth Heyman canceled two concerts in San Francisco and leaves Sacramento shortly for New York. Miss Heyman's concert in Sacramento was an extremely successful affair, and she goes, taking the good wishes and admiration of hosts of friends made during her short sojourn on this Coast.

She will play in Omaha and Denver on her way East.

The Starr King Fraternity, of Oakland, gave a musical reception to Miss Beresford Joy and Hother Wismer last Friday night, which is said to have been a very pleasant affair.

November 8 has been set for the date of the organ recital to be given at St. Dominic's Church, by H. J. Stewart.

Homer Tourjee, who is busily engaged in the establishment of the Pacific Coast Conservatory, reports considerable success. Otto Bendix, who was formerly with the Boston Conservatory, under Eben Tourjee, his father, is at the head of the piano department. Miss Eleanor Joseph and Mrs. Knox are also in this department. Tourjee will make a specialty of the pipe organ department, which will be under the very efficient control of Wallace A. Sabin. Other announcements will be made shortly.

Mrs. Jeanette Webster Crawford has returned from a short visit East, and has resumed her classes in piano. Mrs. Crawford has given several Beethoven recitals in Sacramento, where she has met with considerable success. She is studying over a fitting program with which to commemorate the day of the great master's birth.

Herbert A. Kidder, of Sacramento, has arranged a series of concerts to be given in that city by well-known musicians of this Coast. Sacramento is not so far from San Francisco but that it is possible to have talent from San Francisco, which city contains many worth hearing. The following artists will appear: Sopranos—Mrs. Alfred Abbey, Miss Rebe Levison, Miss Grace Helen Bradley, Miss Dorothy Goodsell. Contraltos—Mrs. Olive Reed Cushman, Miss Beresford Joy, Mrs. Florence Scarborough. Baritone—Clement Rowlands, Andrew Bogart, Robert Lloyd. Tenor—Edward Xavier Rolka. Harpist—Madame Breitschuck Marquardt. Violinists—Giulio Minetti, Nathan Landsberger. Cellist—Arthur Weiss. Pianists and accompanists—Robert Clarence Newell, Miss Hilda Newman, Miss Olivia Edmunds, Miss Belle Chamberlain.

There has been a desire created in Sacramento to have a few concerts by the Minetti Quintet, after the great artistic success of the first concert of the season in San Francisco. Sacramento has an energetic club and a large number of pupils educated by such men as Bendix, Mansfield and Tolmie, to whom a season of such chamber music would be most welcome. There will be a subscription list put into circulation at an early date.

The Musicians' Club held its first social meeting of the season on Tuesday, October 25. There was a large attendance of members and invited guests, and after dinner an impromptu program of music was given, in which Pierre Douillet, Hother Wismer, Fred Maurer and S. G. Flieschman participated.

The officers present were H. J. Stewart, president; H. B. Pasmore, vice-president, and Robert Tolmie, secretary and treasurer. At the next meeting, in November, there will be a program of music by local composers.

James Hamilton Howe delivered a lecture on "Oratorio and Its Development," of which this is a synopsis:

Prelude—The Power of Music. The Inner Self. Derivation. History. Earliest Beginnings. Neri. Mysteries. Moralities and Miracle Plays of the Continent and England. The Congregation of the Oratorians. Buffoonery of the Thirteenth and Fourteenth Centuries. The Monodic and Polyphonic Styles. Opera Gems. Peri, Caccini and Cavaliere. The First Oratorio. The Netherlands. The Fifteen Periods of the Evolution of the Oratorio. The Early Composers. The Great Composers. Handel and Haydn's Oratorios. Mendelssohn, the Electric Master of Oratorio. The English Festivals. The German in Oratorio. The Beginnings in America. Boston Handel and Haydn and Other Societies. Peace Jubilee Festivals. Music Festivals in California. Our Own Composers. The Oratorio Society. The Chorus. The Soloist. The Conductor. The Audience. Our Boys and Girls. Public School Music. Oratorios for the Serious Minded. Plea for Oratorio. Yearly Festivals. An Oratorio Guild. Conclusion.

The lecture was given before the California Club, and the musical illustrations were given by pupils of Mrs.

Marriner Campbell, Robert Taylor Bien and Herbert Williams.

The resignation of H. B. Pasmore as director of the Apollo Choral Society has been tendered and Fritz Scheel has been named as his successor. The committee announces a meeting for to-morrow night, at Kohler & Chase Hall. Those acting in the capacity of committee are: Mrs. R. S. La Motte, secretary; Dr. R. L. Taylor, Oscar Maurer and R. S. La Motte.

No matter what work this club will attempt to do, it will long carry the serious, earnest stamp of Pasmore, whose capability and perseverance is without limit. It is also fortunate that he will have so musically a successor as Scheel.

William Armstrong, the well-known critic of the *Chicago Tribune*, has severed his connection with that paper in order to give his full time to filling the large number of lecture engagements. He arrived on Monday night and gave his first lecture on Tuesday, at 3:30, at the First Unitarian Church, under the auspices of the Channing Auxiliary. The subject handled in his easy, interesting manner was the unpublished "Interviews with Great Musicians." The next will occur on Tuesday evening, when he will discuss British song composers and give a study of Omar Khayyam. Armstrong has a large circle of admirers in San Francisco, and perhaps he may be able to say something which will awaken San Francisco from the fearful lethargic condition into which it has fallen. Armstrong will give a lecture upon American composers, and it will be illustrated by Scheel's Orchestra, when compositions of MacDowell, Chadwick and others will be heard.

A farewell concert was given by Mrs. Olive Reed Cushman at Century Club Hall, on Tuesday evening. Mrs. Cushman was assisted by Mrs. Marie Gutterson, pianist; Clarence Wendell, tenor; Llewelyn Hughes, violinist. This program was given:

Sonata, Op. 13, violin and piano.....	Grieg
Mr. Hughes and Mrs. Gutterson.....	
Blind Girl's Song, La Gioconda.....	Ponchielli
Mrs. Cushman.....	
Lullaby, Jocelyn.....	Godard
Mr. Wendell.....	
Souvenir de Posen.....	Wieniawski
Mr. Hughes.....	
The Robin Sings in the Apple Tree.....	MacDowell
Dites-Moi.....	Nevin
And Knew the Little Flowers.....	N. Clifford Page
Mrs. Cushman.....	
Ballade, A flat major.....	Chopin
Mrs. Gutterson.....	
He Loves Me.....	Chadwick
In Bygone Days.....	Chadwick
Mr. Wendell.....	
My Heart Is Like the Silent Night.....	Lassen
All Soul's Day.....	Lassen
Mrs. Cushman.....	

Mrs. Cushman has a beautiful voice and a very musical sense. Her voice, which is known here as contralto, is to me a magnificent mezzo, with a deep, low range; her high notes have a rich, glowing ring to them which compels attention beyond the depth of the low ones. She goes to New York to pursue her study with Henschel, and she may be heard in concert.

Clarence Wendell has a tenor voice of a mellow quality, to which is added a great deal of musical feeling. In ballads Wendell is thoroughly enjoyable, and were he to pursue his vocal studies to the height which his talent warrants, he could accomplish a great deal. Young Hughes played the Grieg Sonata well, much better than the next number, and Mrs. Gutterson discharged her duty at the piano satisfactorily.

The testimonial concert tendered to S. J. Sandy, solo



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Soloist at Queen's Hall Promenade Concerts, London.
Soloist with New York Symphony Society. Walter Damrosch, Conductor.
Two appearances with Musical Art Society. Frank Damrosch, Conductor.

baso of St. Mary's Cathedral, was well attended and appreciated. This was the program given:
Opening remarks.

Col. William P. Sullivan, Jr.
Organ solo, Semiramide.....Rossini
Prof. R. J. Harrison.
Quartet, Autumn Comes with Silent Finger.....Weber
Miss K. Black, Miss Julia Sullivan,
D. Manlyoyd, S. J. Sandy.
Baritone solo, To Anthea.....Hatton
S. Homer Henly.
Piano solo, Lutzow's Wilde Yagd.....Weber-Kullak
Signor Martinez.
Tenor solo, "Ah, moon of my delight," from the Ru-
bayát.....Liza Lehmann
Frank Coffin.
Duet, Flow gently, Deva.....Parry
D. Manlyoyd and S. J. Sandy.
Contralto solo, Thou Wondrous Youth.....Abt
(Cello obligato, Mr. Patek.)
Miss E. V. McCloskey.
Tenor solo, Sound an Alarm.....Händel
D. Manlyoyd.
Instrumental Trio, in D minor.....Mendelssohn
Paul Egry, Rudolph Patek and Signor Martinez.
Aria, Revenge! Timotheus Cries, from Alexander's
Feast.....Händel
S. J. Sandy.
Soprano solo, The Old Story.....Grieg
Soprano solo, Nina.....Pergolesi
Miss Fannie Denny.
Quartet, Good Night, Beloved.....Pinsuti
Miss K. Black, Miss J. Sullivan, D. Manlyoyd
and S. J. Sandy.

The Mark Hopkins Institute of Art has again opened its doors to its friends, and on Thursday nights the musical evenings are very successful, under the direction of Henry Heyman. The last program was as follows:

Organ, prelude and fugue in C, Beethoven, Marshall W. Giselman; "Mine Always," Houseley, J. H. Desmond; "Prieslied," "Meistersinger," Wagner-Wilhelmj, Miss Leontine E. Pirrie; "Slavonic Song," Chaminade, Miss Beresford Joy; organ, melody in F, Rubinstein, Marshall W. Giselman; organ, intermezzo "Cavalleria Rusticana," Mascagni, Marshall W. Giselman; "Come Into the Garden, Maud," Balfe, J. H. Desmond; "Romance," Thorwald Hansen, Miss Leontine E. Pirrie; "A Dream," Bartlett, Miss Beresford Joy; organ, march, "Tannhäuser," Wagner, Marshall W. Giselman.

Miss Pirrie is a very talented violin pupil of Henry Heyman's, who has a fine tone, good style and facile execution.

The fourth musicale will be given at the Byron Mauzy Hall on Thursday evening, under the direction of Rhys Thomas. The program will be given by Alfred A. Botkin, Thomas E. Kent, Miss Fleming, C. Palmer, Miss Clara Atkins, Miss Ruby Cooper, Miss Lena Cove and George Hooke.

On Tuesday night a benefit concert was extended to the Native Daughters' Quartet, in which they and other pupils of the veteran teacher Inez Fabri-Mueller took part. Some of the pupils have very good voices, notably the two young men, who have much to hope for.

Alfrida Lahl has a mezzo contralto of exceptional beauty, and Rose Fulda's contralto easily follows in quality. All are young pupils and are deriving the benefit from their study with Madame Fabri. I feel forced to tell Pearl Noble that the beauty of cornet playing is in playing softly, not in the fortissimos. Miss May Hurlburt, of New York, made her initial appearance as accompanist, and she was a very good one.

Misses Ida Voll, Alfrida Lahl, Daisy A. Bishop and Rose Fulda, the quartet, were assisted by Hassel Portero, tenor; Miss Lucky A. George, dramatic soprano; Miss Pearl Noble, cornetist; Miss Julia Heffernan, accompanist; Russell Lowry, baritone, and Miss May Hurlburt, accompanist.

A reception was given by the San Francisco Musical Club on October 20 at the Sorosis Club rooms. An illustrated paper upon "Woman Composers" was given by Maude A. Smith, the president.

Alma Berglund, vocalist; Hilda Newman, pianist, and Mrs. Blanche Ashley, accompanist, gave this program:

ENGLAND.

Song, "Twas in the Lovely Month of May.....
Maude Valerie White

SCANDINAVIA.

Cantabile from Organ Symphony.....Elfrida Andree

Song, Late (passing reference to Germany and Italy).....Agatha Backer Grondahl

FRANCE.

Song, Serenade d'Automne.....Augusta Holmès
Song, Dance of the Dragon Flies.....Guy d'Hardelot
Piano, Air de Ballet.....Cecile Chaminade
Song, Villanelle.....Eva del Acqua

AMERICA.

Song, Lullaby (MS.) (dedicated to Miss Berglund)
Rose M. Trumbull
Song, Confession.....Mrs. Clara Kathleen Rogers

Piano:
Papillons, (MSS.).....Elsa Breidt
Am Springbrunnen

Songs:
Lovers, (MS.).....Mildred Hill
Love's Paradise

Piano Petit Roman.....Margaret Ruthven Lang
Le Chevalier,
Madame la Princess.
Bal chez Madame Princess.
Monsieur le Prince.
L'Épée de M. le Prince.
La Mort du Chevalier.

Songs:
See-Saw, } From Songs for Little Folks.
The Land of Nod, } Mrs. Jessie L. Gaynor
The Riddle
Piano, Fireflies }
Song, Ecstasy } Mrs. H. A. Beach
Song, Summer.....Cecile Chaminade

The paper given by Miss Smith was most interesting, and did space permit I would gladly have reproduced it. Miss Newman, Miss Berglund and Mrs. Ashley acquitted themselves finely, and there was a large attendance.

I went to San José to attend a musical vesper service given at St. Patrick's Church. I felt fully repaid for the trip after hearing the sweet soprano voice of Miss Voltz, and the simple, unaffected manner in which she uses it. An elaborate program was given by Miss Voltz, soprano; Miss Birchler, contralto; Mr. Knox, baritone; Mr. Landsberger, violinist; Mr. Rodeman, flutist; Miss Webster, mezzo-soprano; Mr. Rainey, tenor; Signor Napoleon, bass; Mr. Weiss, 'cellist; Miss McLaughlin, harpist, and Miss Churchill, organist.

EMILIE FRANCES BAUER.

Terrel.

Miss Florence Terrel, the pianist, pupil of Alexander Lambert, will appear in concert in Philadelphia on November 27.

Legrand Howland.

The composer of "Nita," an opera performed at Monte Carlo, Aix-les-Bains and other places, Legrand Howland, a young American who for ten years has been studying in Europe, arrived here on Sunday from Havre, and has gone to Asbury Park, where his family resides.

Morgan String Quartet.

This prominent organization, of which Miss Geraldine Morgan is the first violinist, and her brother, Paul Morgan, the 'cellist, evidently has another busy season before it. Five subscription concerts at the Metropolitan Opera House (Broadway studios), in New York, beginning November 27, have been announced and many outside engagements booked, including two concerts at George Vanderbilt's chateau, near Asheville, N. C., at the beginning of December; at Atlanta, Ga., December 9, in course with Rosenthal and Bloomfield-Zeissler, and at Athens, Ga.

Dr. Henry Hanchett's Course.

Dr. Henry G. Hanchett will begin his course of analytical recitals in Chickering Hall next Monday morning at 11 o'clock. The special topic of the first recital is "Rhythm," and the program of illustrations includes the Bach Prelude and Fugue in D major, Beethoven's C major Sonata, op. 2; four fantasia pieces by Schaeffer, and Schubert's "Wanderer" Fantaisie. At the second recital a week later Mrs. Elizabeth Northrop will contribute vocal selections. There will be eight recitals in all on consecutive Monday mornings, the course being identical with that offered by the Brooklyn Institute in the Art Building, on Montague street, on consecutive Tuesday afternoons. The indications are that Chickering Hall will be filled with an interested audience.

Organ Recitals.

PITTSBURG, October 24, 1898.

ENCLOSED herewith you have the programs of Frederic Archer's 230th and 231st free organ recitals at the (Pittsburg) Carnegie Music Hall, given on Sunday evening, October 22, and Sunday afternoon, October 23.

L. Thiele's "Chromatic Fantasia and Fugue" has very much the same effect upon the ear which a number of stained glass windows, viewed in rapid succession, have upon the eye. Mr. Archer's rendition of this difficult piece is always a treat. While his hands passed so swiftly and smoothly through the mazes of constantly changing harmonies on Saturday evening, his feet performed their share so deftly upon the pedal keyboard that one should not say of them they glided, or did glide, so to speak; it were better to borrow the quaint expression of the late lamented Artemus Ward and say at once they "glode."

Dr. John Stainer's new piece, "On a Bass," is really effective for concert use. W. S. Hoyte's new Scherzo in B flat is brilliant and sparkling, well adapted for use at weddings. And both of these pieces are highly creditable additions to the now long list of organ solo music written by English church composers.

These concerts are attended by audiences numbering thousands in the aggregate who highly appreciate their privileges. Unlike pay concerts, where the listener who has bought a ticket sits out the entire program to get as much value as may be had for his money, there are many, notably on Sunday afternoons, who have but a limited time to stay ere they must return to their homes, and so are forced to content themselves with hearing only half the pieces, or even less than that.

Sometimes a whole family will come to the hall with only ten or fifteen minutes to spare, leaving with evident reluctance at the expiration of their time. Visitors at the conservatories, library, museum and art galleries may be heard sometimes endeavoring to economize the portion of Sunday afternoon they have to spend at Schenley Park so that they may enjoy at least a part (and some remain for the whole) of Mr. Archer's concert. Hundreds of the seats are thus emptied and filled again several times during the hour and a half—perhaps little more than that—devoted to the recital, for parts of the audience are constantly changing.

The aggregate attendance is therefore greater than one would at first think possible. Those who wish to study the social life of Pittsburg will here see one phase of it on Sunday afternoons at this season, for representatives from nearly every class we have will be found in the throng at Carnegie Hall.

No. 1.

ORGAN COMPOSITIONS.

Chromatic Fantasia and Fugue.....Thiele
Scherzo, Fifth Sonata.....Guilmant
On a Bass (new).....Stainer
Andante, in D.....Hollins
Fantasia, in G.....Gigout

TRANSCRIPTIONS BY FREDERIC ARCHER.

Air and Variations, Serenade, op. 8.....Beethoven
In the Garden, Rustic Wedding symphony.....Goldmark
March, Vom Fels zum Meer.....F. Liszt
Intermezzo, First Orchestra Suite.....Guiraud
Overture, Le Roi l'a dit.....Delibes

No. 2.

ORGAN COMPOSITIONS.

Fantasia on the hymn tune St. James.....C. E. Stephens
Reverie, in D flat.....Th. Salome
Scherzo, in B flat (new).....W. S. Hoyte
Marche Triomphale.....F. Grison

TRANSCRIPTIONS BY FREDERIC ARCHER.

Sinfonia, Il Lamento del Bardo.....S. Mercandante
Serenade, When the Moon is Brightly Shining.....Molique
Adagio Sostenuto, Quartet, op. 76, No. 1.....Haydn
La Poupée de Nuremberg.....A. Adam
E. H. RUSSELL.

Miss Helen L. Niebuhr.

At a musicale under the auspices of the Florence Nightingale Association, in Brooklyn, last week, Miss Helen L. Niebuhr, one of the rising young contraltos of this city, was heard in several selections. The Brooklyn Eagle has the following: "Miss Niebuhr is possessed of a fine contralto voice. She sang 'The Arrow and the Song,' which was illustrated by Miss Landfear, and was greeted with round upon round of applause."

Marguerite

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ROSENTHAL RETURNS.

LOOKING ten years younger after his encounter with King Typhus, Moriz Rosenthal advanced upon the stage of Carnegie Hall last Wednesday evening with sturdy, elastic steps. The first clangorous A flat chord gave the large, expectant audience a tiny forecast of what would follow, for the pianist's touch was brimming over with vigor. This was his program:

Sonata, op. 39, A flat major.....Weber
Sonata, op. 35, B flat minor.....Chopin
Nouvelles Etudes.....Chopin
Valse, D flat major (contrapuntal study by Rosenthal).....Chopin
Berceuse.....Chopin
Fantaisie, Don Juan.....Liszt
Wiegenlied.....Henselt
Si oiseau j'étais.....Henselt
Valse Caprice.....Rubinstein

Rosenthal's attack of the opening allegro was rather reserved, almost reticent. The movement grew more heroic later on, while the delicate embroidery, through which shone the theme, was outlined with purity and elegance. Especially charming was the andante, the octaves in the second section being a masterpiece of dynamics. The trio of the presto was delivered with that overwhelming power and distinction that recalls Rubinstein. Here the steady stream of tone extorted from the instrument was most consoling to those who are being constantly reminded that the piano has no inherent tonal quality. The rondo was invested with the correct atmosphere.

Plunging into the nineteenth century, with its complicated psychology, its tempests and its lacerating passion, Rosenthal gave the B flat minor sonata of Chopin with rare abandonment and breadth. The first two movements of this work are the noble torso of a sonata and executed in the chastest pentelic marble, a sonorous, flaming marble informed with pain, with impotent cries at the cruelty of fate, with the travail of the unhewn figure writhing in the block. The funeral march is the snapping of the organic flow and the presto seems to be an afterthought. No greater scherzo has Chopin written than the E flat minor. It is without a fault, and its emotional intensity has never been surpassed by any composer save Beethoven. The pianist read this with genuine fire and pathos. His cantilena in the G flat trio was beautiful, classically, tenderly beautiful. Here were proportion and clarity, without which true art cannot aspire. The first movement was not so clearly outlined and the song theme sounded a trifle hard, even dry. The march was all that it should be, abounding in novel tone effects, and the presto was bewildering, marvelous, inexpressible.

Such playing is heard but once in a generation.

The two posthumous studies which followed, in A flat and D flat, were miracles in miniature. The most gratifying thing about the A flat study was the evocation of its lovely poetic sentiment. Rosenthal's fingers were most eloquent and tipped with tenderness. The D flat study, with its interminglement of staccato and legato, gave us further testimony to the unique finger discrimination of this artist. The D flat valse was played even faster than two years ago. It loses its Chopinesque flavor, but is exciting withal. The berceuse was all that one could wish for, and the "Don Juan" fantasia was simply stunning. More sensational piano virtuosity has never been exhibited here, and while the purists may demur at the bedevilment of Mozart, there is no mistaking the enormous powers of bravura, the velocity, virility, endurance and audacity of Moriz Rosenthal's execution. The volume of tone he won from his piano was orchestral and never brutal.

The Henselt group was poetically played and the concert closed with a dazzling performance of the Valse Caprice. An ovation followed and the Hero of the Ivoryland gave Chopin's G flat study from op. 25. The audience was uncontrollable in its manifestations of enthusiasm.

At the second recital last Saturday afternoon this was the program:

Sonata, A major.....Mozart
Tema con variazioni—Menuetto—Marcia Turca.....Schumann
Etudes Symphoniques.....Chopin
Nocturne, D flat major.....Chopin
Etude, G flat major.....Chopin
Ballade, A flat.....Chopin
Valse, A flat major.....Chopin
Sérénade.....Schubert-Liszt
At the Fountain.....Davidoff-Rosenthal
Tanz Arabesque.....Joseffy
Papillons.....Moriz Rosenthal
Tarantelle, La Muette de Portici.....Liszt

The Mozart sonata was a flower of delicate fragrance in the bush, luxuriance of the modern musical hothouse. It was played without affectation, either the mincing, precious affectation of the "Mozart" interpreter, or the prancing, high-cheeked reading of the latter-day virtuoso,

the bull in the china shop sort. The Turkish March alone suggested the orchestra. This treatment was legitimized by Rubinstein. Rosenthal made a big crescendo, and a climax and startled the Mozartean dove cote. The symphonic studies were unequally played. There seemed to be a lack of concentration in some, and surely the G sharp minor variation might have been played with more subtlety, more pathos. The finale, with its tantalizing repeats, did not give us Rosenthal at his best. There was a slip of memory covered over in masterly fashion and the speed and brilliancy of the ending were startling.

The G flat nocturne was given with a historical representation of the Chopin spirit, for which Liszt is partially to blame. The composition has an insincere ring. But the Ballade was more than compensating. Here we got in all its plenitude the imperial power and nobility of Rosenthal's style. The episodic work was beautiful, the coda crushing. The A flat valse, the phrasing of which called forth a controversy in London, had to be repeated. It was charmingly played and the enunciation of the first theme gains in lucidity by Rosenthal's accentuation. Joseffy's exquisite tendrils of tone, delicious sprays transforming the keyboard into something almost iridescent, something almost diaphanous, were traced with unerring fingers, while the concert giver's own clever contributions were bewilderingly executed. One could wish for more plasticity in the Shakespeare Serenade, while the Tarentelle split the ears of the lovers of piano acrobatics. The attendance was large, and the usual crowd clustered about the podium and begged for more music. The Berceuse was vouchsafed.

The other encore at this matinee was a seldom heard Chopin mazourka, in A flat.

Yesterday afternoon the third recital brought us this interesting program:

Sonata, op. 81, Caractéristique.....Beethoven
Nocturne.....Field
Auforderung Zum Tanz.....Weber
Sonata, op. 53, B major (first time in America).....Schytte
Allegro Briosso. Intermezzo. Finale.....Chopin
Nocturne, D flat major.....Chopin
Barcarolle, op. 60.....Chopin
Lindenbaum.....Schubert-Liszt
Etude, G flat, op. 25.....Chopin
Romanze.....Moriz Rosenthal
Wiener Carnaval.....Moriz Rosenthal
(On themes of Cagliostro Waltz, &c., by Strauss.)

The novelty, a sonata by Schytte, proved to be extremely interesting. The theme of the B flat allegro, a brilliant, striking figure, adapted for rhythmic treatment, was displayed at its best in the working-out section. There the composer dropped his "pianistic" manner and became serious and musicianly, even touching the fringe of the dramatic. The second subject is lyric in the Northern manner, not gray, as much as Norwegian. It is garbed in pretty and piquant harmonies. The entire movement seems episodic, but has a fine stir, a fine bustle that simulates musical life very closely. The intermezzo in G flat is nocturne-like, with all the soothing effect of a night piece. It grows dark in E flat minor, but the obscurity is momentary. The finale was evidently written for Moriz Rosenthal. The interchanging strokes of the wrists give the first figure the effect of a toccata. Schumann comes to view in a G minor episode—the Schumann of the G minor sonata. The rhythmic life is perverse, agitated, and the close of the movement sensational. With his wrists of steel, wonderful rhythmic sense and power of building up a stupendous crescendo, Rosenthal made the finale most exciting. As was the case with his C sharp minor concerto, Ludwig Schytte does not seem quite ready for a prolonged flight. He is still under the magic of a Schumann, but in technical invention he seems to be an expert.

The average of playing during the afternoon was very high. Beethoven's sonata received very sympathetic treatment, while the Chopin numbers were played *sans pareil*. In his Wiener Carnaval Rosenthal was again the wonder worker, and the recital closed in a burst of glory.

National Conservatory.

The examination for entrance to the harp classes at the National Conservatory takes place this morning at the conservatory, 128 East Seventeenth street.

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American Guild of Organists.

THE third season of the American Guild of Organists finds the official council in charge of its affairs vigorously prosecuting its plans for the enlarged usefulness of the organization. At the first meeting of the council, held in the chapel of the South Church, Madison avenue and Thirty-eighth street, on the evening of October 20, it was decided to hold the first public service in the First Presbyterian Church, Brooklyn, under the direction of R. Huntington Woodman, on Thursday evening, December 15. The first general meeting of the Guild will be held on the evening of December 1, in the chapel of St. George's Church, when a number of subjects of practical interest and importance to all organists throughout the country will be discussed. The second public service will be given with a boy choir in St. James' Episcopal Church, Madison avenue and Seventy-first street, New York, under the direction of Walter Henry Hall, early in February; the third service will be given under the direction of the warden, Dr. Gerrit Smith, in the South Church, with a mixed choir, early in April. General meetings will also be held previous to these services.

All the candidates at the examinations in June last were reported to have passed successfully.

The next examination for associateship and fellowship will be held on January 3 and 4 at the South Church. Two candidates have signified their desire to take both the associate and fellowship examinations at the same time. All members of the Guild are urged to send candidates to the examinations.

It was also decided to extend the time of competition for the organ composition prize of \$50 until February 1, 1899.

There were eight competitors in the prize anthem contest. Announcement of the award will be made later.

Kneisel Quartet, November 15.

PROGRAM.

Quartet in G major, op. 76, No. 1.....Haydn
Sonata No. 3, in D minor, op. 108, for piano and violin.....Brahms
Quartet in F major, op. 59, No. 1.....Beethoven
Assisting Artist, Arthur Whiting.

Mariner Pupils.

Several of the pupils of Frederick Mariner, the technic developer by means of the Virgil clavier, have won reputation for themselves and reflected credit upon their preceptor by appearing as piano soloists in concerts in New York and elsewhere. The evening of October 27 Miss Ella May Shafer played at St. Regis House and was the recipient of much applause. The following night at the same place C. Virgil Gordon played before a large audience, and Saturday night Robert C. Young appeared before the Women's Press Club in Carnegie Hall, playing selections by Liszt most excellently. These pupils, as well as others who could be mentioned, are making astonishing progress under Mr. Mariner.

The Carl Recitals in New York.

William C. Carl will give his annual series of free organ concerts Friday afternoons, November 4, 11, 18, 25 and December 2, at 4 o'clock, in the "Old First" Presbyterian Church, Fifth avenue and Twelfth street, New York.

At the first recital, next Friday, Mr. Carl will have the assistance of Miss Geraldine Morgan, violinist, and Paul Morgan, violoncellist. The program will include a suite for violin, violoncello and organ, by Josef Rheinberger, and several novelties for the organ, to be heard for the first time in this country. Among them is a "Te Deum Laudamus," by Casimir Baille, written for organ solo; a Chaconne in B flat, by Clément Loret; Toccata in C major, by E. d'Evry, and an Air with Variations, by E. Townsend Driffeld.

Mr. Carl will also play his arrangement of the chorale "Wachet auf, ruft uns die Stimme," by J. S. Bach, which will appear in "Masterpieces for the Organ," now in press. The recitals are free to the public.

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The National Federation of Musical Clubs.

THE meeting of the Board of Management of the National Federation of Musical Clubs was held October 17, 18 and 19 in St. Louis.

There were present at the meeting Mrs. Edwin F. Uhl, Grand Rapids, Mich., president; Mrs. Chandler Dean, Rockford, Ill.; Mrs. Phillip Moore, St. Louis; Mrs. Thomas Ellison, Fort Wayne, Ind.; Mrs. James Pedersen, New York; Mrs. J. H. Webster, Cleveland, Ohio; Mrs. Frederick Ullmann, Chicago, Ill.; Mrs. Napoleon Hill, Memphis, Tenn.; Mrs. David Campbell, Lincoln, Neb., and Mrs. J. W. Hardt, Topeka, Kan. The report of the secretary showed forty clubs already enrolled on the books, with more clubs to come in this season.

The vacancy caused by the death of the Eastern vice-president, Mrs. Charles Virgil, was filled by the election of Mrs. John Elliott Curran, of Englewood, N. J., and the vacancy caused by the resignation of Mrs. A. M. Robertson, of Indianapolis, was filled by the election of Mrs. Frederic Ullmann, of Chicago. Much business was transacted which will benefit the Federation, and plans were laid for the year's work and also for the biennial meeting of the Federation, which will occur in May, 1899.

The Federation will at that time be the guests of the three fine clubs of St. Louis, the Rubinstein Club, the Morning Choral Club and the Union Musical Club, and the biennial will take on the character of a musical festival, in which artists, orchestra and amateur clubs will appear. Several pleasant social functions will also be given, thus enabling the clubs from various parts of the country to become better acquainted personally. The executive committee for the biennial, consisting of Mrs. Uhl, Mrs. Moore and Mrs. Ullmann, will work with the local committee, of which Mrs. James L. Blair is president, in laying out the program for the four days' session.

One plan which was made at the meeting of the board, and which will be of great assistance to the clubs, is the organization of a circulating library. The librarian appointed is Mrs. David A. Campbell, of Lincoln, Neb. The librarian will request every federated club to send a typewritten list of all music which it is willing to loan, the number of copies and the cost price, and the names of the clubs and towns owning them. These lists will be combined by the librarian in one printed list, and a copy sent to each federated club. Any federated club wishing to borrow music contained in the list shall correspond to this effect with the club owning it, agreeing to pay 10 per cent. of each copy, and the express charges both ways, and the value of any copies which may be destroyed.

The librarian will also collect year books and programs from the clubs for distribution among the clubs, and will request information concerning any literary musical work of the clubs. Another plan which is valuable is the bureau of registration, which will be established under the direction of the artist committee. The chairman of this bureau is Mrs. Frederic Ullmann, of Chicago, who will ask every federated club for a list of any of its members, who must be recommended by its board of directors, who, for their expenses or a very small remuneration, will give their services to other clubs, and this list will be furnished to all clubs. In this way the stronger clubs can very materially aid the weaker ones. Mrs. Deane Cooper, of Washington avenue, and Miss Elaine Veiths, of Lindell Boulevard, entertained the ladies of the board very handsomely at luncheon while they were in St. Louis.

Herrmann Concert.

Ed. and Carl Herrmann gave the first of their four chamber music afternoons on last Sunday at Scottish Rite Hall. The program was made up of works by Bach, Haydn and Mozart. The large audience was very friendly to the artists.

Clara A. Korn's New Suite.

The new suite for strings, a composition in five movements by Clara A. Korn, will soon be heard in New York. At a recent meeting of the Professional Women's League, of this city, this admired composer and executant gave a number of her smaller works, which were well received.

Adele Aus der Ohe.

Adele Aus der Ohe, who will play with the Philharmonic Society next week, will give two piano recitals in Mendelssohn Hall, on the afternoons of November 15 and 22. This is the first opportunity the fair pianist has had to be heard in recitals in New York city in many years. Included in her programs will be many of her own compositions.

Victor Clodio's Annual Opening Concert.

HOW it came about that Victor Clodio, himself an artist of considerable ability, should permit pupils of no ability whatever to make themselves ridiculous in public and shame his teaching, is a mystery that teems with pain and wrath. One is not called upon to be over severe in discussing a "pupils' concert"; on the contrary, it should be the grateful duty of the critic to encourage promising though imperfect effort; but such mediocrities as Mr. Clodio exposed to hearing at the Waldorf-Astoria last Saturday evening should not pass without instant and unmistakable condemnation.

It was the occasion of his "fourth annual opening concert," according to the caption of the program, and if he is permitted to suppose that such an event may be tolerated, he may repeat his error with a fifth when next year's season begins. It would be a pity to record the names of the misguided pupils; the blame for assigning them to arise years beyond their capacity, or for allowing them to appear at all, rests on Mr. Clodio, and on him alone must fall the unpleasant consequences of promoting an exhibition which was an insult to the art. It is no compliment to Miss Mae Cressy to note that she was far superior to her colleagues. She is a much better singer than is implied by such a statement. Her reading of an air from Halévy's "Reine de Chypre" was more than satisfactory, giving evidence of unusual vocal gifts, temperament and experience. For that matter Miss Cressy should hardly be rated as a pupil, for she has been before the general public sufficiently for a year or two to make her name and work well known to concert goers. Considered strictly as a pupil, Miss Cora Le Bel may safely be commended for a pleasant voice and a style that would be wholly agreeable in pieces that did not overmatch her present attainments.

Decidedly refreshing in this concert was the incidental work of Fraulein Adele Lewing, who appeared as piano soloist. She played a Chopin polonaise, two compositions of her own, and a Schubert-Liszt waltz. Her interpretation of the polonaise might be disputed, for we are accustomed to rather more force, or, let us say, virility, than she infused into it. On the other hand, when an artist of Fraulein Lewing's attainments presents an interpretation of a familiar work that departs from the traditions, a critic is bound candidly to confess that she has the right to her point of view, and more, that her point of view may be the best. The piece as she plays it, should be heard more than once before rendering final judgment.

In her own compositions the pianist was altogether delightful. The "Legende" displayed a rarely attractive legato, which made the theme sing beautifully, and in the "Old French Dance" the very opposite, an incisive staccato and clean-cut phrasing were the distinguishing and equally agreeable features. The waltz was performed with the grace and delicacy that Schubert's themes demand, and which are so often lost in the "improvements" with which Liszt overloaded them.

The B. F. Wood Company.

Among the recent music issued by the B. F. Wood Music Company, of Boston, is a second series of "Modern Piano Music," the selections being by Chaminade, Grieg, Ilynski, Mascagni, Silas, Wagner, Liszt and Sinding. They are all carefully fingered. This house also publishes a special set of Chaminade's instrumental pieces. "Album Leaves" are twenty piano pieces by Cornelius Gurliitt. Two new piano solos by Meyer-Helmund, "Valse Episode" and "Scene Romantique," are beautifully gotten up, the covers being works of art that attract attention at once.

Bloodgood in Song Recitals.

Katherine Bloodgood, the contralto, assisted by Ida Simmons, the pianist, are to give a series of joint recitals in the West, going as far as the Pacific Coast. Several times last season Bloodgood was called upon to give some song recitals, and they were received with such marked approval that Manager Thrane was quick in perceiving that there was a demand for such entertainments, and organized this cycle of recitals. Both Bloodgood and Simmons are Western girls, and their tour through the West promises to be as great in a social way as in a business sense. Already Manager Thrane has laid the foundation for this tour, having booked them in Chicago, Salt Lake City, Denver and San Francisco and several intermediate points. The tour will begin January 15 and last until about April 1.

Boston Festival Orchestra.

GEORGE W. STEWART, manager, and Emil Mollenhauer, conductor, have resigned from their respective positions in the Germania Orchestra in order to devote their time to the Boston Festival Orchestra, which they expect to bring forward more prominently in the future even than in the past. The Boston Festival Orchestra is comprehensive in its make-up and embodies all the parts required for a full, grand orchestra. It has never appeared excepting as a large body of from forty to sixty musicians.

The annual tour of the Boston Festival Orchestra, which occupies several months' time, is one of the most important events of the spring musical festival season. The increasing business interests, which are constantly growing, rendered it impracticable for either Mr. Stewart or Mr. Mollenhauer to divide their time between two orchestras, hence the change. Mr. Mollenhauer has been the Germania leader for eight years and Mr. Stewart's connection with the organization covers over ten years.

E. A. Parsons.

This distinguished pianist and composer has returned home prepared for a busy season. He has a studio in the Knickerbocker Building, New York, and one in the Benedict Building, New Haven, Conn.

Two Memorable Debuts.

On the same evening two artists who are under the management of Henry Wolfsohn made their debuts in two different parts of the world, Rosenthal in New York and Lillian Blauvelt in Munich.

Master Harry Haaker, Boy Soprano.

At the afternoon service last Sunday at Trinity Chapel, Twenty-fifth street, near Broadway, the "boy choir," under the direction of the choirmaster and organist, Felix Lamond, gave a fine interpretation of Mendelssohn's motet "Hear My Prayer." The soprano solo part was sung by Master Harry Haaker with a purity of tone and evidence of musical feeling. Master Haaker is a pupil of Frank G. Dossert, of Carnegie Hall.

Tour of New York Ladies' Trio.

The New York Ladies' Trio and Miss Lilian Carlsmith, the well-known contralto, will make an extended tour through the South and West, beginning very shortly, under the direction of Remington Squire. The trio consists of Miss Dora Valesca Becker, violin; Miss Flavie Van den Hende, violoncello, and Miss Celia Schiller, piano, and has been called the standard woman's instrumental organization of this country. This concert company has already been engaged to appear in most of the leading cities of the South.

A Young Violinist Honored.

Gerome Helmont, the talented young violinist, of whom so much has already been said in THE MUSICAL COURIER, has gone to Canada for a short concert tour, in company with his teacher, Ovide Musin. The two left New York last Monday night. Before his departure young Helmont was presented with a "loving cup" by the members of his class in the Ovide Musin Violin School. The cup is of solid silver, lined with gold, and is very massive. It bears an appropriate inscription. The boy violinist highly appreciates the gift.

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CINCINNATI, October 29, 1898.

THIS city does not appear to suffer from a lack of music schools, and if they all succeed financially as well as educationally, there will be some reason for thinking that Cincinnati has at least in the didactic direction become a music centre for the Middle West. The multiplication of schools became most prominent when Mr. Van der Stucken took charge of the College of Music faculty, some three years ago. Mr. Van der Stucken is a man of ideas and he was in position to enforce them.

There have been some loose methods, and a lack of discipline at the College, and Mr. Van der Stucken undertook to correct them. The result was a breeze of discontent among some members of the faculty. But the dean of the faculty, nothing disconcerted, sailed on and in the same direction. He was determined to take the bull by the horns, and he did so with an energy that was truly remarkable. If he lacked anything in the "suaviter in modo," he made up for it in the 'fortiter in re.' Then came the cut in salaries, and that was the final blow which severed the connection of several whose services were time-honored at the College. One of the first to leave his Alma Mater was Chas. A. Graninger. He was the first graduate of the College of Music, and the first who became a member of the faculty out of the students' ranks of the College.

For many years Mr. Graninger was identified with the piano faculty and the organ department. He organized the Auditorium School of Music two years ago, which from the beginning, did remarkably well. Last year it had an enrollment of some 120 pupils, many of them coming from distant States. This year the faculty has been increased, resources have been amplified, and a residence and boarding department added, under the personal supervision of Mr. and Mrs. Graninger.

Prospects are that the enrollment of pupils will be doubled over that of last year. Following the cut in salaries came the resignation of Arnim W. Doerner, who immediately established the Doerner Piano School in the Methodist Book Concern Building. Mr. Doerner took his pupils with him into the new venture and while he has had to struggle to maintain his independence he has done fairly well. Mr. Doerner was connected with the College of Music in the piano faculty almost from the very beginning. Another school which resulted from the "shaking up" at the college was the one conducted by the Signorina Tecla Vigna. For nearly, not quite, a year Miss Vigna bound her fortunes with the Auditorium School of Music.

There were some differences of opinion as to financial management between herself and Mr. Graninger, and the outcome was that Miss Vigna conducted and is still conducting a singing and operatic school of her own. And she has been exceptionally successful in her undertaking—both financially and as to artistic results. Her income, she says, has been greater than it ever was at the College.

Still another school to which Mr. Van der Stucken gave the first impetus is the Academy of Music, which is flourishing in the Pike Building under Dr. N. J. Elsenheimer's direction. Dr. Elsenheimer is associated with Mrs. Jenny Busk-Dodge and was recently honored with the \$1,000 prize for the best cantata written for the Jubilee Saengerfest.

Perhaps there are some others who organized music schools of their own under the impetus of Mr. Van der Stucken, but the most prominent ones have been men-

tioned. The fact is that Mr. Van der Stucken was instrumental in the organization of more new music schools than any conductor of like standing can boast of in this country. And it does not appear that they are of mushroomy growth either, and that reflects credit upon his good judgment. The time has come at last when Cincinnati can boast of more flourishing music schools than ever before in her history, and this is largely owing to the influence of Mr. Van der Stucken.

Of course there are other schools, besides those already mentioned, that are prospering in spite of the hard times. There is for instance the College of Music, which is said to have an increased number of pupils over that of last year and whose vocal department is so full to overflowing that it will be necessary to provide the services of another vocal teacher. Then the oldest Alma Mater of them all, the Conservatory, has an increased number of pupils over the record of last year. Miss Clara Baur tells me that it promises to be the most prosperous year in the history of the Conservatory.

Then the Sternberg School of Music may be mentioned, which was recently established in Avondale, one of the aristocratic suburbs of this city. Jacques Sternberg, violinist, is the head of the school, and has surrounded himself with an able faculty, including Dr. N. J. Elsenheimer in the piano and theory department, Oscar J. Ehr Gott in the vocal department, and Miss Helen May Curtis teacher of elocution. Mr. Sternberg has been signally successful as a violin teacher, both abroad and in this country. He was intimately associated with some of the master musicians of Europe.

One of the oldest and best patronized music schools in the suburbs is that of the Walnut Hills Music School, which was established several years ago by Philip Werthner and Hugo Kupferschmid. Mr. Werthner is still in charge, while Mr. Kupferschmid for the past two years has been continuing his studies under Wilhelmj, in London. Mr. Werthner has special charge of the piano department, with a corps of assistants, and the violin department is most competently managed by Mr. and Mrs. Adolf Hahn.

In Avondale Mrs. Carrie B. Breed is conducting a very successful piano school. She has as many pupils as she can conveniently accommodate.

For many years George Schneider has been at the head of the Cincinnati Music School in the Pike Building. He is assisted by John Yoakley, and between them they have all the work they can conveniently attend to. Then Louis Ehr Gott has a most successful school, vocal and instrumental, and Oscar Ehr Gott is doing wonderfully well as a voice trainer.

One of the quietest and most successful music schools, and quite numerous attended, is the one under the management of Bush W. Foley, in the Book Concern Building. It is one of the peculiarities of Mr. Foley that he never cares to have his name or the name of his school mentioned in any newspaper or music journal—but you know it is useless "to hide your light under a bushel." And Mr. Foley is a great big light in this city, even if he seeks the darkness and veils himself in mystery.

In the same building is also the piano school of Edwin W. Glover, the young and energetic conductor of the May Festival chorus. Mr. Glover maintains that he has all the teaching he can do, and his assistants have the same agreeable burden.

This enumeration does not include all the private schools in Cincinnati, by a good deal. For instance, H. G. Andrés that veteran in the service, who is ever young and active, has a most successful school, with branches in the suburbs. Mr. and Mrs. Adolf Hahn have a violin school of their own, besides their connection with the Walnut Hills Music School. And there are others. They certainly make up a very creditable showing of the educational faculties and interests of Cincinnati. There is not one of them that is not more or less flourishing. To be sure, the season this year has been somewhat slow in opening. But there were several good reasons for that—especially the excitement of the G. A. R. National Encampment. But things are livening up and stirring, and there is every reason to believe and much indication that the music schools, in spite of

their number, will not only survive, but increase in prosperity.

* * *

Information comes that Miss Rosa C. Shay, who is studying grand opera at present in the Conservatory of Milan, is making rapid progress in the way of acquiring a repertory. Her teacher, the elder Leone, says that her voice is gradually but surely developing into a genuine soprano, with the capacity of taking such parts as Marguerite in "Faust," &c. He also holds that her medium register is exceptionally strong and matured owing to the training of Signorina Tecla Vigna in Cincinnati, and that she has the material and dramatic ability to become one of the great singers of the world in course of time.

One of the mild musical sensations during the present week was the report that Mr. Van der Stucken had made a proposition to Signorina Tecla Vigna, looking to her return to the College of Music. The truth is that the dean, who, by the way, is growing quite stout in proportion to suit the dignity of his position, did call on Miss Vigna and have a quiet little conversation with her about the matter. Of course it was quite flattering to Miss Vigna—there was a generous reconciliation between two old-time friends, and Miss Vigna even went so far as to say that she always had a great admiration for the artistic qualities of the dean, &c. However, Miss Vigna is not likely to change her plans for the season. She says she is better off financially than she ever was, and she has made all her business contracts for the year. She has now in the neighborhood of forty pupils, and she has reason to be well satisfied. However, what she may do in the future she has not yet determined. Miss Vigna is a much sought for quantity, and this is paying her a high compliment.

Edward Ebert-Buchheim, assisted by Hans Seitz, baritone, gave a piano recital in Levassor Hall on Tuesday evening, October 25.

The following interesting program was presented:

Piano:
Toccata and Fugue, D minor.....Bach-Tausig
Sonata, op. 53.....Beethoven
Aria, Ti tra i ceppi.....Händel
Piano:
Nocturno, }
Etude, }Chopin
Fantasie, F minor, }
Song, Spielmanns Lieder.....Ebert-Buchheim
Piano, Carnaval, scenes mignonnes sur quatre notes. Schumann
Songs:
Ninon.....Tosti
Gypsy John.....F. Clay
Gekuesst.....H. Hofmann
Piano:
NocturnoBrassin
La Campanella.....Liszt
Nachtfalter, Valse Caprice.....Strauss-Tausig

Mr. Buchheim, in this varied program, proved himself a pianist of exceptional ability, not only conscientious and intelligent, but broadly musical. His singing quality, which he draws out of the keyboard, is remarkable. It is to be hoped that Mr. Buchheim will be heard in public oftener during the present season than the last.

J. A. HOMAN.

Dante del Papa.

This successful teacher and singer recently sang in New Canaan, Conn., in a concert, and made a distinct hit. His selections were an aria from "Aida" and "Siciliana," from the "Cavalleria Rusticana." One of his pupils, Mr. Sebastian, who possesses an excellent tenor voice, took part in the concert.

Mrs. Emma A. Bulen.

At the last meeting of the Fortnightly Shakespeare Club the soloist was Mrs. Emma A. Bulen, of Meadville, Pa. She sang a number of songs by Chaminade, Taubert, Dvorák and Bruno Oscar Klein. The "Russian" song, by Mr. Klein, was received with especial favor by the large audience. Mrs. Bulen is a pupil of Madame von Klenner, and her artistic singing speaks most emphatically for the superior method which she represents. Mrs. Bulen will be heard in several concerts and musicales during the winter.



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Oesterlein.

The founder of the Wagner Museum, Nicholas Oesterlein, died lately at Vienna, aged fifty-eight. The museum was transferred some years ago to Eisenach.

Bruneau.

The composer Alfred Bruneau is at work on a new opera, "L'Ouragan." As in the case of his previous opera, "The Attack on the Mill," he has taken Zola as his librettist.

Weimar.

The artist A. Landvogt has bequeathed to the Marie Seebach Institution at Weimar the sum of 120,000 marks for the musical instruction of young people who display special aptitude for the theatre.

Munich.

The portrait gallery lately opened in the Court Theatre of Munich contains the likenesses of sixty-three artists who have been connected with the institution since its founding in 1778. The portraits have been painted by sixty of the first artists of Munich—Defregger, Diez, Kaulbach, Lenbach, &c.

Moscow.

The ten concerts of the Philharmonic Society of Moscow will produce a series of excellent artists. Willem Kes is the conductor, and in the list of singers we find the names of Gulbranson, Pregi and Lassalle, and among the instrumentalists, Mme. T. Carreño, E. Risler, W. Burmester and F. Wittek.

New Operas.

Cassel—A three act opera, "Wulfrin," by Reinhold Herman, October 11.

Hamburg—A one act work, "King Magnus," by Preben Nodermann, October 8.

Prague—A new "Satanella," by J. R. Roskózný.

Florence—"Il Congedo," by Cesare Bacchini.

The house of Ricordi has commissioned E. Panizza to write an opera on a libretto by Illica, entitled "Medio evo latino."

German Performing Rights.

The "Institution for Musical Performing Rights" proposed at the late meeting, summoned by Richard Strauss, at Leipsic, has not produced harmony between the composers and the publishers. The meeting of German composers decided, after careful deliberation, to hold aloof. They thus placed themselves to a certain extent in a hostile attitude to the Society of German Musical Dealers, which called into being the aforesaid institution and gained the alliance of the General German Music Society. Hence the composers who had professed readiness to co-operate with the institution have withdrawn. How careless composers are in their business relations is shown by the action which is being brought against the Waltz King, Johann Strauss.

When he had completed his last operetta, "The Goddess of Reason," he made a contract with the firm of Berté, of Vienna, by which he transferred to that house all his proprietary rights, including royalties from performances in this new work, and the firm gave him 40,000 florins in cash. When the firm some time ago had arranged with Amberg

for the production of the piece here, it was discovered that the performing rights of all Strauss operas, written or to be written, with all royalties therefrom accruing, had been sold to Conried, who could prevent the performance. Hence the suit at Vienna against the forgetful composer.

Siegfried Wagner.

Siegfried Wagner's opera, "Der Bärenhäuter," will be produced for the first time at the Munich Court Theatre on January 10, 1899.

J. F. Von der Heide.

Although J. F. Von der Heide, the New York vocal teacher, who went to Italy last year, expected at the time to return to this country this season, he has now decided to remain in Europe another year. His letters to this paper have been decidedly interesting and instructive.

Sun Editorial Note.

Art and agriculture form a curious combination. But it is common in the musical profession. M. Jean de Reszké has a successful stock farm. Verdi grows vegetables. Madame Calvé has a poultry farm and Herr Vogt, the Wagnerian tenor, wins prizes at dairy shows. Your modern artist is a practical person.

Verdi.

The report is again current that Verdi is busy with a new opera, "King Lear," and furthermore, that it is nearly completed. The venerable composer has recovered from the indisposition which after the death of his wife confined him to his bed. Before the new work is published it will be heard by some of his intimate friends.

More Prizes.

The Allgemeiner Deutscher Musikverein offers several prizes for new works; (1) a prize of 1,000 marks for a grand symphonic work; (2) one of 600 marks for a concerto for strings and orchestra; works in these two classes to be sent in before September 1, 1899. (3) A prize of 300 marks for a vocal scene with orchestra, and (4) one of 500 marks prize for a chamber music score without piano; works in these classes to be sent in before February 1, 1899. The prize works in the former classes are to be performed at the Tonkünstler Versammlung, 1900, of the latter at the meeting, 1899.

Mierzainksy.

This once famous tenor, who will be remembered by habitués of the Academy of Music, is now occupying the honorable but humble position of porter at the Hotel d'Angleterre at Cannes. Why does not his fellow countryman give him a lift?

Play was Mierzainksy's ruin. His sudden success gave him more money than he ever dreamed of, and he fancied the stream would flow forever. He lost all sense of the value of money, and spent in a night more than he made in a month. Then his nerves began to give way, his voice, never a well schooled one, failed, he had to sing in little provincial theatres that he would formerly have despised. Then he sank to billiard rooms, where he would play for hours to make a quarter or two, and now he has come down to the porter's lodge at a fashionable watering place.

Trabadelo Returned to Paris.

At a charming "tea" given in her beautiful home this week by Mme. Emma Eames-Story M. de Trabadelo was the tenor star of the occasion. The élite of the American colony in Paris were present, including the Misses Callander and De Forest, of New York. All expressed the utmost pleasure with the professor's singing. Among his gifts is the faculty of raising the greatest enthusiasm in an audience. M. de Trabadelo possesses a beautiful, robust, tenor voice, which sings easily high D while keeping the full, round, almost baritone tones. He sang the Cavatina from "Romeo et Juliette," "Douleur d'Aimer," "Derniers Chrysanthèmes," and several other romances of his own composition.

Although closely occupied with his pupils M. de Trabadelo has been prevailed upon to sing this season at several musicales and salon affairs. He is being tempted to cease

lesson giving for a year or two while young and enthusiastic, and to go to the United States on an extended tournee. Should he do so his many pupils, especially pupil-teachers, in the States, might profit by his presence to receive musical counsels from this professor, who has established himself among the first, if not first, in Paris.

Brussels.

A catalogue of the library of the Royal Conservatory of Brussels has been prepared by Alfred Wotquenne, the present librarian. The collection at the death of Fétis, the well-known writer, consisted of 4,918 volumes; at present, thanks to the labors of Gevaert and Wotquenne, it contains about 100,000 divided into four sections. It possesses numerous autograph manuscripts and many valuable first editions, among them a copy of the first edition of the first opera "Eurydice." M. Wotquenne, in his notes, corrects many of the errors committed by Fétis, and since repeated by other writers, Riemann, Pougin, &c., in their dictionaries of opera.

Montaubry.

The tenor Montaubry died lately at Angers, aged seventy-two. After studying at the Conservatory and gaining the second prize of opera, he accepted an engagement for New Orleans in 1846, where he remained two years. Returning to Europe he made a great reputation in the provinces, and in 1858 signed for six years with the Opéra Comique, of Paris, at a salary of 40,000 frs. He is said to be the first tenor to have received such a sum. For ten years he was the idol of the public, but in 1868, his voice beginning to fail, he left the stage with the intention of teaching. But after a short time he took the direction of the Folies Marigny, where he produced an operetta of his own composition entitled "Horace." He produced Offenbach's "Orphée en Enfer" at the Gaité in 1873, but soon after bid a final farewell to the theatre and devoted himself to teaching.

A Forgotten Conservatory.

A writer in *Le Menestrel* has made the discovery that during the French Revolution there was a conservatory of music at Versailles. It was founded by a certain Bèche, who obtained permission from the municipality to take from the Chateau all books relating to music. "The national Convention," thus runs a letter addressed to the citizens, "has decided that there should be at Versailles a grand establishment of national instruction. Music, so necessary in the public festivals of a free people, will assuredly form part of this republican school. This permission leads Citizen Gelinek, late musician in the orchestra of Louis Capet, to offer his services for the contrabasso and the harp."

Gelinek was a good performer, and in spite of his having been a musician of Louis Capet, was a member of the opera orchestra under Napoleon, and after 1814 of the Royal Orchestra. Of the career of the Versailles establishment nothing is known.

Mr. Van Gelder in Holland.

Mr. Van Gelder is a violinist of the first rank; he carries the listener away with the delightful sounds which he draws from his instrument; these sounds take hold of the soul.

We cannot enter into details of every number, but will say that Van Gelder's own composition, "Fest Sonate" ("Ein Stimmungsbild"), made the greatest impression. In this work not only the violinist, but also the composer, is shown to the greatest advantage.

Mrs. Van Gelder proved herself to be a highly gifted pianist. Her touch is most beautiful. At the same time how much feeling and passion this pianist develops in her playing! We need but mention Van Gelder's Mazurka and Fugato; also Stephen Heller and Ernst's "Pensées Fugitives." Miss Marie Van Gelder's beautiful and strong soprano voice showed to the fullest advantage in Van Gelder's songs; her pure intonation and clear articulation proved her excellent method. The success of the Van Gelders was perfect and well deserved. Au revoir!—De Zaanlander (Holland), September 24, 1898.



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IV.

THE SEPTACHORD.

THE major septachord, which is formed by adding the flat seventh to the tonic triad of a key, is one of the most pleasing of all harmonics—but has been greatly misapprehended by musicians, both in theory and practice.

The septachord, C, E, G, B flat, has been assigned to the key of F major merely because a certain B flat forms the signature of that key. The truth is that the tone B flat, which forms the seventh of the chord in question, is more nearly related to the tonic, C, than to any other tone whatever, and that it does not belong to the key of F major. The tone, B flat, referred to by the signature of F major is considerably higher in pitch than the flat seventh of C major, and the difference—on the G string of a violin—is about one-eighth of an inch. In quite a similar way the chord G, B, D, F has been named the dominant seventh chord of C major simply because its seventh is habitually denoted by the same character that indicates the other F, which is the fourth degree of C major.

The progression shown at K in the following diagram is supposed to be a passage from the dominant septachord to the sub-dominant septachord, through a sustained seventh, which, as the principal voice, becomes the fundamental of the new chord as the resolution is completed.



The second F, being higher in pitch than the first, the resolution at k could be made only by raising the pitch of the second F (say $\frac{1}{8}$ of an inch on the violin string); there would not be any sustained tone, and instead of a passage within the key of C the resolution would be a transition from G major to F or C major. If a sustained tone in the principal voice be desired it may be effected by the resolution indicated at l, which is from the dominant triad to the sub-dominant nonachord, both in the key of C. It would be better to use the sustained tone in the second voice as at m.

Among the chromatic chords frequently employed is one known as the double diminished triad, and the form indicating at n, viz., A sharp, C, E, is supposed to be the radical position of the chord, and the first inversion of the chord at n gives the chord of the augmented sixth as at o.

Is it not remarkable that this chord has not been recognized as the dominant septachord, with omitted fifth, as shown at p, and the enharmonic change from B flat to A sharp, as at o?

This it surely is, and the chord of the augmented sixth is a very fine harmony, but not a minor chord. The same chord, by addition of the tone G, is changed to what is apparently a minor septachord with raised fundamental—see q—but when the enharmonic change is made from A sharp to B flat we perceive that it is an old friend, the major septachord C, E, G, B flat, which at r is in its radical position with its fifth restored. Following a mechanical plan quite similar to that referred to in the first chapter (in the

† Copyrighted by the author, and all rights reserved. The harmonic laws which prove the correctness of these criticisms are fully explained in "Harmony Evolved as an Exact Science," which will soon be issued, to subscribers only, by the Beethoven Publishing Company, 45 S. Washington square, to whom subscriptions should be sent.

DECEMBER AND JANUARY.

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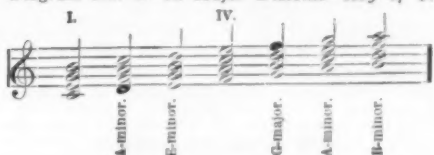
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formation of triads), each degree of the major mode and each degree of the minor has been fitted with a septachord as reproduced in the following diagrams:

Diagram No. 2.—In Major Diatonic—Key of C.



Here we have two septachords, based on the first and fourth degrees, which really belong to the mode of C major. That on the fifth degree is the tonic septachord of G major, and the four others are minor chords from three different keys. Here, as in case of the major triads analyzed in Chapter I, we perceive the two tones which are absolutely foreign to the key of C major, aside from the use of four-sevenths of the entire harmonic contents of the major key in the form of minor chords. All of these septachords are nearly related to C major, but only two of them are properly within the key. The tonal difference between a major and minor key is two-thirds of that between a major key and either of its nearest major relatives. In the first case there are two new tones in each modulation and in the latter case three new tones in each transition; but the harmonic difference is much greater between major and minor than between the related major keys, and five of the septachords, indicated in Diagram No. 2, being out of their natural and proper places, are not well connected and do not form a progression, which, as underlying harmony, would sustain and intensify the melody of the scale as principal voice.

Yet it is quite practicable to harmonize the major scale with chords of four tones, as in



All the chords here employed are major septachords, excepting two, one of which is the common chord G, C, E, G, and the other the nonachord or chord of the added second, E, G, C, D.

We can scarcely imagine any progression more strictly characteristic of the majestic character of the major mode in its use of the prominent harmonics of the septachord. The peculiar repetition of the subdominant and tonic in the bass of the transition scale, from F to B flat, inclusive; the sustained tonic bass at the opening of the octave scale, including the trichord C, D, E, in the melody of the scale; the reproduction of the subdominant and tonic in the base of the fourth and fifth degrees, and the cadence of the subdominant, followed by the dominant and closing on the upper tonic in the last three chords, all are features which mark this harmonic movement as the very essence of the major mode. The contrabass may be added and will increase the fullness of harmonic effect. In

Diagram No. 4.—E Minor, Diatonic.



we have the harmonic progression of E minor diatonic harmonized by septachords, excepting on the second and seventh degrees of the octave scale, the second degree requiring a nonachord (N) and the seventh degree calling for a diminished triad (D T).

The similarity between the major and minor modes in the progression of the bass is quite observable in a comparison of Diagrams 3 and 4. The omission of the contrabass will detract from the fullness of the harmony, and at the same time intensify the minor character of the progression. The entire harmonic movement, in Diagram No. 4 is absolutely within the tonal and harmonic limits of the key of E minor, and the fact that E minor is the

nearest relative minor of C major and requires no signature is here clearly shown.

It is possible to harmonize both major and minor modes with septachords on every degree, but this raises a question of modulation and transition which will be treated in the eleventh chapter. The septachords generally assigned to the minor diatonic scale would not differ from those denoted in diagram No. 2, if the error of using a chromatic passage in place of the true minor scale had not supplied the opportunity for additional mistakes. In

Diagram No. 5. E MINOR.



is presented a view of the remarkable harmonic combinations supposed to belong to the diatonic system of E minor. * * * Is it a matter for surprise that the Chinese name this discord? Yet this is the milk that is systematically fed to harmonic babes. One solitary septachord, that of the subdominant, A, C, E, G, belongs to the key of E minor, diatonic, and the rest roam over a range of seven successive major keys, and, with the exception of the chromatic chord on the first degree, there is not another minor chord in the entire collection.

The formation on the third degree seems to be a fragmentary chord of the eleventh from C major, chromatic.

The true septachords of E minor are given in diagram No. 4.

What may be termed the alphabetical study of musical science is, in a great degree, responsible for all these absurdities, and if the Swedenborgians are right I hope that old Gottfried Von Weber is now looking over my shoulder and getting the full benefit of these criticisms.

Any poor fellow that has waded through Von Weber's books, as I did, before I determined to be my own explorer of the depths of musical science, will fully appreciate my remarks.

The septachords of the chromatic system are reproduced in diagram No. 6. The octave scale only is given, because the transition scale does not contain any additional chords.

Diagram No. 6. C-MAJOR.



The triads may give place to septachords by means of modulations and transitions.

In the following chapter, nonachords or chords of the added second, of which little has been known, will be fully analyzed and explained.

Mrs. Morris Black.

This contralto, neé Walker, of Indianapolis-Cleveland, who began a most promising career here two years ago, is again in the city after a series of personal trials which would have taken all the grit out of any other than the noble American girl. She will sing November 22 with the Pittsburgh Mozart Club in "Arminius," this being her third engagement there, and will be heard here in concert and oratorio.

A Delightful Concert.

The second concert of the series of three recitals by Gérard-Thiers and Hans Kronold took place at Christian Science Hall Thursday evening last, and was well attended. Mr. Thiers sang Beethoven's "Adelaide" with great expression, which brought forth vigorous applause. He sang Tosti's "Ninon" with much tenderness of feeling, and "Beauty's Eyes," by the same author, with fine effect. Mr. Kronold played the "Rhapsodie Hongroise," by Popper, with much intense feeling and delicacy of expression. His nicety of phrasing in Godard's "Berceuse," and his intelligence, showed a thorough mastery of his instrument. This was further evident from his playing of "Tarentelle," by Fischer, the last notes of which were drowned by applause.

The third and last recital will be given Thursday evening, November 3.

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Miss MARION CARPENTER, Violin
Mr. DAY WILLIAMS, 'Cello.



Elliott Schenck's Address.

Elliott Schenck has taken an apartment in the Hanover, 2 East Fifteenth street, where he can be seen any day.

Remington Squire.

Remington Squire, the manager, has just returned to New York from a short but very satisfactory business trip as far West as Chicago.

Myron Whitney, Jr.

Myron Whitney, Jr., has been engaged to sing "The Messiah" in Chicago, with the Apollo Club. Later in the season he will sing in Baltimore, Montreal and Pittsburg.

Mr. and Mrs. Klingensfeld.

At the last "social" of the Woman's Press Club, October 29, Mr. Klingensfeld played charmingly a fantasia by Sarasate, and as an encore a largo by Bach. He was accompanied by Mrs. Klingensfeld.

Ernest Carter.

Ernest Carter, a distinguished musician of Berlin, Germany, who ranks high as a teacher in harmony and counterpoint, has determined to make New York his home. He has arrived here, and will at once open a studio.

A Promising Tenor.

Cooper Rice, a pupil of Carl Bernhard, sang last Wednesday evening at the Noble Presbyterian Church, Brooklyn, at the opening of the new organ. His fine tenor voice was highly appreciated, he having to answer with an encore to both of his songs.

William H. Barber's Recitals.

The Majestic Hotel will again be the scene of three piano recitals by this gentleman, to occur on alternate Mondays at 3 o'clock, the dates being November 7 and 21 and December 5. Prominent vocalists will assist. Mr. Barber will also appear at Orange, N. J., November 9.

Shannah Cummings.

Miss Shannah Cummings, the charming young soprano, has been engaged for oratorio or orchestral concerts in New York, Detroit, Washington and Chicago, besides other concerts and recitals in Western cities, and before leading Western educational institutions.

Waterous Engaged.

Allen G. Waterous sings at White Plains November 10 and with the Tremont Choral Society (Cornell's) in the "Swan and the Skylark" in December. About that time he will go to Saginaw, Mich., where he will appear at the Ladies' Club. Other Western engagements are pending.

Another Galloway Pupil.

Oley Speaks, the young basso who was unanimously chosen for the solo position in the quartet of the Church of the Divine Paternity, corner of Seventy-sixth street and Central Park West, is a pupil of J. Armour Galloway. Mr. Galloway is very enthusiastic in his praise of the young man's ability, and predicts a brilliant future for him.

Mrs. Evangeline W. Decker.

This lady, in charge of the vocal music at Cook Academy, Montour Falls, N. Y., and at the Corning Conservatory, spent last week in town. She occupies a busy field, teaching much of the time, but manages to run down to the metropolis often. A former pupil, the tenor, Charles J. Roesser, is now studying here with Belari.

Elizabeth Northrop Sings.

The College Women's Club has engaged the well-known soprano to sing at their meeting this, Wednesday, afternoon, at Mrs. A. B. Stone's, Central Park South. She will sing among other things these two new songs which she brought from London: "Who'll Buy My Lavender," by

German, and "You and I," by Liza Lehmann. November 7 she will assist at Dr. Hanchett's Analytical Recital, Chickering Hall, at 11 o'clock.

A Chicago Connection.

The W. W. Thomas Musical Agency of New York is to have a branch in Chicago in the Fine Arts Building. Mr. Thomas will be represented by an influential musician of Chicago, who has enjoyed long experience in this line of work. This is a commendable piece of enterprise on his part.

Miss Hildegard Hoffman.

Among the sopranos who are coming to the front this season is Miss Hildegard Hoffman, of Brooklyn. Miss Hoffman is under the management of W. W. Thomas, 301-2 Carnegie Hall. She will sing with Carl Hein in Newark, N. J., November 16, and under the noted conductor, Arthur Claassen, in New York November 20. Miss Hoffman has a number of other engagements.

Lillian Butz.

One year ago Miss Lillian Butz returned to America after a tour through the principal cities of Europe. This season, in her native country, should certainly be a successful one. The engagements already booked for her are many, oratorio engagements predominating. The voice of Lillian Butz is particularly fitted for oratorio singing—a pure soprano of rich and brilliant quality.

A New Tenor Robusto.

Edmund J. Myer has discovered another robust tenor, Alfred B. Dickson, of Buffalo, now assistant general secretary of the Y. M. C. A. in this city. This young man has a beautiful tenor voice, has youth, health and temperament on his side. With sufficient study and a few years' experience he will no doubt be found in the front ranks of the profession.

The W. W. Thomas Agency.

W. W. Thomas, head of this agency, announces that he has the management of the following: Ion A. Jackson, tenor; Franklyn Van R. Bunn, tenor; Geo. William Jenkins, tenor; Miss Edith J. Miller, contralto, of St. Bartholomew's Church; Miss Effie Stewart, dramatic soprano, now singing at the American Theatre; Mrs. Helen Gilmore, soprano, of Pittsburg, Pa.; Miss Hildegard Hoffman and Miss Alice Merritt, two Brooklyn sopranos; Herbert Miller, baritone; Julian Walker, basso, of whom David Bispham said: "He has one of the best voices I ever heard"; Miss Agnes Miles, pupil of Moszkowski, and Miss Maria Victoria Torrilhon, the promising Joseffy pupil.

Cecile Lorraine.

MISS CECILE LORRAINE, the young American soprano, who is here at present, has been referred to as follows by London papers:

Miss Cecile Lorraine, as Mimi, achieved a genuine success, due to the great charm of her voice, her pure and finished vocalism and her sympathetic rendering of the part.—London Daily Mail.

Mimi, as presented by Miss Cecile Lorraine, obtains all our sympathy from her first entrance. It is an admirable impersonation throughout and artistically perfect. With the added charm of a clear, fresh voice, Miss Lorraine completely won the favor of the entire audience.—London Graphic.

Miss Cecile Lorraine was a typical embodiment of Goethe's gentle and hapless heroine, Marguerite. Her voice, full of sweetness and rare quality, has been trained most perfectly, and her singing had the special and delightful charm of sympathy and expression.—The London Era.

Miss Cecile Lorraine made a striking Juliette, investing the character, from a dramatic standpoint, with precisely those qualities which are wanted. Her chief triumph, however, was her singing of the valse "Je veux vivre," &c. She did marvelously well in the fourth act and was generously applauded.—London News.

Mlle. Cecile Lorraine, who played the Duchess in "Le Songe d'une nuit d'été," achieved a great vocal triumph, performing all sorts of feats of brilliant vocalization, shakes, chromatic runs, sustained notes in alt and one passage in particular where, in an arduous contest with the flute, she proved her voice was an instrument at least as exact and of course immensely more expressive.—London Times.

Miss Cecile Lorraine made a very graceful and bewitching Nedda. Her fresh, bright voice was heard to great

advantage in the "Bird Song," and in the last act she fairly surprised everybody by the dramatic intensity of her acting.—Lloyds Weekly.

Mlle. Cecile Lorraine appeared as Marguerite. She presented such a charming blend of pathos, winsomeness and simplicity as could not fail to conquer the coldest audience. All the popular numbers which are assigned to the part were received with rapture.—Sunday Chronicle.

The Gamut Club.

THE chapel of the "Old First" Presbyterian Church was taxed to its utmost capacity last Saturday evening at the organization and first meeting of the Gamut Club, under the musical directorship of William C. Carl. The club will devote its energies to the study of the historical and intellectual side of music, meeting fortnightly, and in addition will give several public concerts and lectures during the season.

The subject last Saturday was Franz Josef Haydn, and to illustrate his works Mr. Carl had arranged a program which included two movements from a suite for string quartets, and the Gypsy Rondo (played by the Woman's String Quartet, of New York); the prelude to the "Creation" (organ), the aria "With Verdure Clad" (sung by Miss Sybil Kassen), recitative and aria, "In Native Worth" ("Creation"), sung in excellent style by E. Ellsworth Giles. The andante from the Fourth Symphony, known as the Clock Movement (organ), the ante from the "Sunrise" Symphony (organ), and essays on the life and works of Haydn, read by Mr. Sears and Mrs. Eleanor Blakeman.

The analytical notes were given in a very interesting and instructive way by Dr. Duffield, the president of the club, and held the attention of the large audience to the close. The Woman's String Quartet played their numbers with excellent appreciation of the spirit of the master and with a large amount of finesse, calling forth hearty and enthusiastic plaudits.

The entire evening was under Mr. Carl's direction, and his work at the organ was done with rare artistic ability. The idea of studying the works of the masters, with illustrations, explanatory notes, &c., is excellent, and will prove of value to many students and amateurs who are included in the membership.

The next private meeting will be Saturday of next week, November 12, at 8 o'clock, when the life and works of George Frederick Handel will be discussed. New members will be enrolled, and an attractive program has been arranged by Mr. Carl.

Burmeister-Petersen.

Mme. Dory Burmeister-Petersen, court pianist at Coburg, gave at Bayreuth, October 17 and 19, two Liszt concerts. The Duke of Coburg has presented the artist a beautiful diamond ornament, with crown and monogram. We add some notices of the concerts:

Frau Burmeister-Petersen can boast of an enthusiastic reception that at once gave her the assurance that the musical critics of the Wagner city held her in loving remembrance. She repaid her warm welcome by her performance during the evening. The artist played with the orchestra the "Hungarian Fantaisie" and the Concerto in E flat major, and surprised all by the virtuosity which overcame, apparently without labor, all the technical difficulties that these numbers present, while at the same time evoked from the piano a tone of such roundness, delicacy and softness that the audience listened as if under a spell from which it could with difficulty escape. The applause was tempestuous, almost frantic, and was richly deserved. The lady is an artist in the best and truest sense of the word, who not only has no rival in technical ability, but whose soul, feeling and sentiment blend with the musical work and give it life and soul. The evening demonstrated the truth of the—so often misused—expression of Liszt: "His best pupil."

BAYREUTH, October 18.—Frau Dory Burmeister-Petersen gave a Liszt concert in the newly restored Sonnensaal. A striking achievement was the "Hungarian Fantaisie," played by Frau Burmeister-Petersen in a style which displayed her as an artist as well as a virtuoso in a clear light. In technical dexterity, piquant rhythm and nuance of expression her performance stands at the summit of art, and allows us to recognize the solid musician even in the most finger-breaking passages, such as the staccato figures, toward the conclusion of the fantasia. The concerto in E flat major was played with untiring bravura. In reply to loud demands, Frau Burmeister-Petersen gave Liszt's "Liebestraume" in perfect style, and in this and her others obtained loud applause.—Bayreuth Tageblatt.

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LOUISVILLE.

LOUISVILLE, Ky., October 20, 1898.

THE announcements so far this season do not indicate that we are to have anything above the average in the way of musical entertainment. The Choral Society is seemingly lost to view, and the Musical Club will be too busy with the May Festival work to give its usual performances of "The Messiah" and "Creation."

Aside from the promise of a great festival in May the most important announcement is made by the Quintet Club. The personnel of this organization remains the same as it did last season with the exception of Lucien Conen, who has been chosen to fill the place of Charles Letzler, who is now with Joachim in Europe. Young Conen is talented, and is a worthy successor to Mr. Letzler. Carl Schmidt will be cellist and director, Miss Hattie Bishop at the piano, John Surmann, first violin; Victor Rudolf, second violin; Lucien Conen, viola. The club will be heard in five monthly matinee concerts, beginning with November. The series, however, will close with an evening concert at one of our large halls.

The Musical Club gave a part song concert at Library Hall on the 14th before a representative audience. Some pleasing efforts were put forth by the chorus, and the advantages of several months of active rehearsal were recognized. Mr. Shackleton shows that he had not lost his grip as a director, and brought some fine effects, especially in Eaton Fanning's "Daybreak" and the simple Swabian folksied "Come, Dorothy, Come."

Mrs. J. Morrison Stone, daughter of President Braadus, was a pleasant surprise to the club and the audience. She sang several numbers with taste and expression, displaying a well trained voice, pleasing in quality. Miss Blanche Kahert's interpretation of the Verdi-Liszt "Rigoletto" was an excellent one, and called forth much applause.

The Liederkranz, assisted by Mrs. Callahan, Hattie Bishop, the Temple choir and Hewitt Green, will tender their director, Carl Schmidt, with a testimonial concert early in November. This is a well deserved compliment. Mr. Schmidt has really made the Liederkranz, and is entitled to all the membership may do for him.

The resignation of Llewellyn Cain as director of the Walnut Street Baptist Church choir, and his acceptance of the position of baritone soloist of Plymouth Church, Brooklyn, were two surprises that were made known last week. Mr. Cain was in New York during the summer, and was offered a good position in a leading church choir, but declined, as he had a good class here aside from his choir position. The offer from Plymouth Church, together with other inducements, was too tempting to resist, and we lose him. Mr. Cain came here from Maine about eight years ago, and has ever since been more or less identified with the musical interests of the city. He had a host of friends who are loath to give him up, but at the same time pleased to know that he has been recognized in the East.

The testimonial concert tendered Patrick O'Sullivan on the evening of the 18th, just prior to his leaving for Europe, was well attended, and gave evidence of his popularity here. Mr. O'Sullivan was not a brilliant pianist, but is ambitious. His efforts were always of the most sincere and conscientious, and his determination to spend a season with Dr. Pachmann will serve to place him among our musicians as one of merit.

The Festival Chorus will hold its first rehearsal at Library Hall Monday evening, with C. H. Shackleton as director. The "Sun Worshipers," by George Thomas, is the first work to be studied, and the others will be announced as the chorus takes them up. The present chorus will be augmented by a number of good voices, and the list will then be closed so that the work may not be affected by new material just before the festival.

The genial young artist, singer and critic, Hewett Green, has laid aside his palette and canvas and will no longer paint beautiful beechwood scenes and trysting lanes that reminded him of his own by-gone experiences in the romantic realm, but hereafter will shove the quill as society editor and music critic for the *Commercial*. He will however, continue his work as tenor soloist at the Fourth Avenue Presbyterian Church.

Beginning with this week's issue there will be regular correspondence from this city to THE MUSICAL COURIER.

Copies of the paper will be found at the Louisville Book Company and at Dearing's, but all items for publication should be mailed to Lock Box 427. Subscriptions will be attended to in person or should be left at either of the above stores.

T. ELBERT B.

NORFOLK.

NORFOLK, Va., October 14, 1898.

THE International Opera Company opened what must be, if merit counts for anything, its most successful season here on Wednesday evening. Van Wyck's Academy of Music was crowded, and when the curtain went up at 8:15 the opening scene was greeted with warm applause. "Lucia di Lammermoor" was the opera to be sung. To begin with, the chorus was excellent. The director, Signor R. Sapiro, has been for the past five months at work on this chorus, trying voices and rejecting those that he did not consider thoroughly competent. The result is there is not a bad voice among them. It is well balanced and sings with remarkable precision. The orchestra is also very good, save a little weakness in the strings. Miss

Mary Roebuck sings well, and was the recipient of much deserved applause, as was Signor Virgilio Bellati, who possesses an excellent voice. It is large and dramatic. Signor Augusto Dado has a bass you seldom hear. The finish with which he uses his beautiful voice is a revelation. He was received with much enthusiasm by the Norfolk audience. Signor Salvo Panbianchi's voice I did not like—it is over dramatic in the lower register and thin in the upper. In places requiring an unusual amount of feeling the vibrato is terribly in evidence.

Madame De Vere, what can I say of her? That she is a great artist you already know. The ease and rapidity with which she handles the scales and intricate intervals in "Lucia" are truly marvelous. Her delicate shading, beautiful phrasing, elegant stage presence, all go to make her what she is, one of the greatest singers of the day. She was greeted with a storm of applause, and the climax was reached in the mad scene. Round after round of applause was given her, and "Bravo!" "Bravo!" was heard from all parts of the house. She was forced to respond to an encore. Norfolk has not heard such an artist since the days when Patti sang here. Madame De Vere will always have a warm place in the hearts of the Norfolks. The following is the cast:

Edgarro di Ravenswood.....Salvo Panbianchi
Enrico.....Virgilio Bellati
Raimondo.....Augusto Dado
Arturo.....Henry Gunson
Normanno.....Arthur Kuester
Alina.....Miss Mary Roebuck
Lucia.....Madame De Vere

At the matinee on Thursday "Carmen" was given with Mme. Selma Kronold in the title role. She has an excellent dramatic soprano, which she used to good advantage. Her lower register is particularly good, as was her conception of Carmen. Winfred Goff scored a decided hit. I predict for him a brilliant future. Don't know when I've heard a voice that pleased me more. Mr. Carr sings well. Mr. Mitchell, as Don José, also scored a hit. He has a tenor robusto of no mean quality. I thought his conception of this part particularly good. Miss Morrison's voice is a light coloratura soprano of pleasing quality. Miss Mary H. Howe and Miss Amelia Fields both sang well. Following is the cast:

Don José.....Geo. Mitchell
Escamillo, torador.....Winfred Goff
Zuniga.....Forrest Carr
Morales.....Earl Parks
El Dancaïro.....Henry Gunson
El Remendado.....Quito Zain
Micaela.....Miss S. Morrison
Frasquita.....Miss Mary Howe
Mercedes.....Miss Amelia Fields
Carmen.....Mme. Selma Kronold

They closed their engagement here with "Faust." While the ensemble was the same as at the previous performances, yet Madame De Vere did not seem so much at home in Marguerite as in "Lucia." She was good, for she could not be bad, yet there was that certain lack of vivacity that she displayed in "Lucia"—Lucia—De Vere: De Vere—Lucia. The chorus maintained its excellency—as did the orchestra. Signor Dado again distinguished himself, and carried all hearts before him. Faust was taken by Mr. Mitchell on six hours' notice, Panbianchi having been withdrawn on account of indisposition. (?) All things being considered he (Mitchell) acquitted himself remarkably well. Bellati again pleased us by his singing of Valentine. The more I hear his voice the better I like it. It is dramatic to the fullest degree. Misses Engel and Broadfoot did particularly well, and deserved the recognition they received from the audience. Taking it all in all this organization is an exceptional one. Long may it live! The following is the cast:

Faust.....Geo. Mitchell
Valentine.....Virgilio Bellati
Mephistopheles.....Augusto Dado
Siebel.....Miss Eleanor Broadfoot
Wagner.....Earl Parks
Martha.....Miss Louise Engel
Marguerite.....Mme. Clementine De Vere

WM. H. TURNER.

NASHVILLE.

NASHVILLE, Tenn., October 15, 1898.

THE musical season has now opened here and the various clubs, the leaders in the musical life of the city, have resumed work with a new energy and a higher ambition.

Naturally, the Wednesday morning musicale takes the lead, and it is a surprise to even its oldest and most faithful members to see it in its high position now.

It is the first of our women's clubs to have a clubroom of its own, and its example has already quickened the desire in other women's clubs to have permanent quarters. A clubhouse is being spoken of already. The clubroom is large; it will seat 300 people; it is beautifully lighted by day from eight windows, and for evening concerts there will be gas or electric lights, as preferred. The windows are to the left and back of the audience, a most agreeable fact, for nothing is more painful than to listen to sweet music with a glare in one's eyes, taking away half the enjoyment. The acoustics are absolutely perfect. On the stage are two fine pianos. They hope later to own two Steinway grands.

At the business meeting of the club, Mrs. Gates P. Thruston was unanimously re-elected president. For two years past Mrs. Thruston has been president, and with her interest, her social position, her unbounded ambition for the club's progress and her limitless enthusiasm, she has placed this club, with the faithful aid of the members, at the very front and made it the leading factor in musical life here, as well as a social factor. She is herself a brilliant and beautiful singer of exceptional taste, and is a constant student of music; she is progressive, and has the finest executive ability. In her elegant home she has entertained prominent people and invited the club to meet them; has invited fine musicians to sing and play at her house for the club, and was most earnest in her advocacy of the large clubroom, as essential to put this organization on a footing with large clubs in other cities.

The first meeting of the season was held October 12, in the new clubroom; we had with us that day two charming musicians of Louisville, Ky., Mrs. Llewellyn Smith

and Miss Zudie Harris, two ladies prominent in the social and musical life of Louisville.

Mrs. Smith sang beautifully and artistically, and Miss Harris is really a finished and artistic pianist. I had never heard her play, although I was often with her during a winter in Berlin, and I was delightfully surprised and impressed. She has had every advantage Europe can offer and shows that she has made the most of them.

PROGRAM OCTOBER 12.

Piano Quartet, Overture, Midsummer Night's Dream, Mendelssohn
Misses McIlwaine, Daniel, Smith and Hunter.
Song, Unrequited.....Wilson Smith
Piano, La Villanelle.....Mrs. Walter Dake.
Violin, Serenade.....Miss Leay.
Piano Quartet, Overture, Tannhauser.....Pierne
Miss Martha Woolwine.
Vocal, Duet from Lakme.....Wagner
Misses Leftwich, Price, McIlwaine, Mrs. Street.
Piano, Barcarolle, G major.....Delibes
Mrs. Jacobus, Mrs. Lebeck.
Song, On Wings of Song.....Rubinstein
Miss Zudie Harris.
Mrs. Llewellyn Smith.

Thursday night, October 13, the Wednesday Morning Musicale entertained the Mississippi Valley Medical Association, in session at Nashville, with a short and not too classical program by special request. The stage was beautifully decorated with palms and flowers and the effect was unusually pretty. The program went off with much life and spirit, there was very generous applause from the audience, the music was bright and it was a particularly delightful occasion. Mrs. Thruston, Mrs. Jacobus and Miss Woolwine were the soloists of the evening.

Mrs. Thruston's exquisite flute-like voice has gained much during the summer months of rest, and was warmly appreciated, and little Mrs. Jacobus amazed the stranger guests with her unexpectedly full, rich and wonderfully sweet voice. The following program was given:

Piano, Overture, Midsummer Night's Dream.....Mendelssohn
Misses McIlwaine, Daniel, Smith, Hunter.
Song, One May Morning.....Denza
Mrs. Jacobus.
Violin, Serenade.....Pierne
Miss Woolwine.
Vocal Quartet, Peggy.....Neidlinger
Mesdames Jacobus, Dake, Gwathmey, Daniel.
Song, Nymphs and Fauns.....Bemberg
Mrs. Thruston.
Piano Quartet, Peer Gynt Suite.....Grieg
Mrs. Street, Miss Leftwich, Mrs. Reeses, Miss Price.

The Liszt Afternoon Piano Club has begun work with a discussion and program of Liszt and Chopin.

A Nashville girl, Miss Minnie Kendrick, is studying violin with Richard Schliwien in Cincinnati, and he already writes that she has unusual ability. Miss Kendrick is a cousin of Currie Duke, the violinist. She gave a successful private recital here last May.

The Chaminade Club, the musical club of young girls, organized and presided over by your correspondent, has had its first business meeting, has made out a good program for the last of October, and is proposing to do some very substantial study this winter.

ELIZABETH FRASER PRICE.

Another Pappenheim Pupil.

Miss Thusnelda Irion, whose picture appeared in the first section of the National Edition, among the group of Madame Pappenheim's pupils, has been engaged by Grau's Metropolitan Grand Opera Company, and will sing one of the Valkyries and smaller parts in other operas this season.

A Delightful Concert.

Last Friday evening the members of the faculty of the Classical School for Girls, of New York, gave a concert which was largely attended. Those who took part were: Albert Mildenberg, pianist; Franz Kaltenborn, violinist; Mrs. Marie C. Newhaus, contralto, and Frederick A. Chapman, baritone. A carefully arranged program was gone through, to the great pleasure of those present.

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A Curious Letter.

WE reproduce from our Paris contemporary *Le Ménestrel* the following "curious letter," which is supposed to have fallen into the hands of the editor by one of those chances which befall good editors when they are in want of something. It is supposed to be written by a young composer with very advanced ideas, and to indicate the views of the next generation of composers of the music of the future as to what the coming music-drama is destined to become. It is somewhat incoherent and decidedly fragmentary, but here it is:

... which he has so luminously traced. There is nothing else to be done, and this is the end to which I shall bend all my forces.

I may seem rash, but all the respect due to the Master cannot prevent me from finding him singularly timid, or rather I am wrong, a single human life could not suffice to realize the fullness of his thought; he stopped half way. As the importance of the voice diminishes in his successive works, he ought to end in suppressing it altogether. This he attempted in the third act of "Parsifal." There where there is left no singing, but only speech, it is necessary that this speech be heard, and thus the symphonic development which ought to be the drama itself is hampered. Necessarily then after suppression of the singing, suppression of speech ought to come. It will be replaced by mimetic, a studied, perfected rhythmic mimetic. The March of the Knights of the Graal, the role of Kundry, point out the road. Then we can let loose the orchestra.

... the superstition of the public. The public, no need of it! What's the good of talking to the deaf? or painting for the blind? The initiated, the elect capable of seeing, of listening, of understanding, these are the spectators we want, and by eliminating the useless ones we shall have for the development of our orchestra all the places now wrongfully occupied by them.

... pure as Elsa, wicked as Kundry, a mystic polyhedron, she will reflect from her manifold facets all the aspects of woman from Eve to our own days. To understand her it will be necessary to have studied profoundly the history of all peoples, all philosophies, all mythologies. But it is not indispensable to comprehend them.

My hero shall be chaste, and curse love as is fitting. He shall be tempted, and his temptation will be the drama. Shall he succumb like Tannhäuser? Shall he resist like Parsifal? A grave question which I think I have answered in a sufficiently ingenious fashion. After superhuman resistance the hero will yield to the charms of woman, and furious at having lost his sacred virginity—for it will be sacred—he will curse love with terrible oaths. These maledictions will give him the power of winning an enchanted sword. With this sword he will kill a dragon. The dragon before expiring will reveal to him some magic syllables borrowed from a forgotten ancient language ... by which he will recover his lost virginity.

... rudimentary. I hope to give to it its full development. We shall see revived all the instruments that have fallen into desuetude, the ancient family of cromornes, of flutes, including the bass flutes 8 feet long preserved in the Conservatory of Brussels, which are to modern instruments whit paleontological giants are to the animals of our epoch; all the fair family of harps, from the grand Egyptian harp of Pharaoh down to the little harp of green Erin, lyres, citherns, theorbos, all instruments with strings that are plucked down to the valved mandolin of Madera, the Pan pipes of Romania, the cornetti, the serpents of monstrous forms, the ophicleides, will fraternize with the most modern brass instruments, the whole tribes of saxhorns, saxophones, sarosophones; the percussion will be enriched with relics of antiquity, importations from China, Japan, India, Persia, Java; an army of stringed instruments, clavichords, pianos will complete these riches over which the organ will throw the golden veil of its mysterious sonorities. To accommodate this sonorous multitude I shall take all the parquet of the theatres, including the lower tier of boxes. Perhaps for certain effects I may utilize the gallery. ... which in barbarous times were called "musical phrases." To the ideas conceived by the characters of the drama, to the manifold sentiment of the human soul, all carefully catalogued, there will correspond short sketches of two or three notes, of a strange nature and powerful character, the interweaving *ad infinitum* of these sketches with the addition of all tonalities converging to one point like luminous rays concentrated by a lens, will form the web of my work. To understand these things a particular education, perhaps a special regimen (this is a question to be studied) will be necessary. Tickets must be bought long in advance. Every ticket will give admission to a preparatory course, and it will be as the result of a successful examination that anyone will be

admitted to representations of my work. Persons not admitted can have their money returned.

The curtains and scenery will be the object of

"Lovelace."

The Théâtre de la République gave on September 19 the first performance of "Lovelace," an opera in four acts, by Henri Hirschmann. The text, of course, is based by Jules Barbier and P. de Chondens on the work of Richardson, which made as great a sensation in France on its appearance as it did in England. "O, Richardson! Richardson!" Diderot exclaimed, "the only man in my eyes; thou wilt be my reading for all time. If I fall into poverty I shall sell my books—all except thine, but thou shalt remain on the same shelf as Moses, Homer, Euripides and Sophocles. Painters, poets, men of taste, read Richardson incessantly!"

In spite of these praises the French have taken few dramas from the voluminous (sixteen volumes) romance of the old London linendraper, and the present opera is the first lyric work based on "Clarissa Harlowe." The librettist have, naturally, taken only a few incidents. Clarissa, to avoid being forced into a marriage with an old fellow, determines to run away. She writes to her friend Miss Howe to assist her. The letter falls into the hands of Lovelace, who, disguising himself as the footman of Miss Howe, carries her off in a chaise, not to Miss Howe's home, but lands her in a very different establishment, thanks to a premeditated accident. In the second act, after killing her brother and drugging her, he carries her off to his own domicile. She awakens to find herself a prisoner. Cries and entreaties are useless, when suddenly Colonel Morden breaks down the door and in the subsequent duel kills the ravisher. Clarissa falls on the dead body of the man she loves, and the fourth act closes.

M. Hirschmann is a young man of twenty-six, and has already written a lyric poem "Ahasuerus," an orchestral suite and a little act "L'Amour à la Bastille." Respecting this work M. A. Pougin writes:

"The work is unequal, incomplete but interesting, with good parts, and seems to be a pledge of the future." In reply to reproaches of want of originality, of walking in beaten paths, of not being in communion with the new musical religion, M. Pougin asks: "I would like to know the composer who could give proof of genius in a first work of such importance," and refers to Wagner's "Rienzi." "Why these laments?" he continues. "Simply be-

cause Hirschmann seems to care little for the leitmotif, because his music is tonal and does not modulate in the present fashion all his half measures, because he succeeds in writing veritable morceaux, airs, duos, trios—because he remembers that he is a pupil of Massenet and has heard the music of Gounod. All quite true, but there is some Hirschmann in his work, and the artist who has written the excellent bass aria in the first act, the prelude of his second and the passionate scene of the third is certainly not an ordinary man.

"He possesses three qualities rarely found combined—a sense of the scene, a passionate and a gift of melody. He has, too, a fourth quality that I prize highly—clearness. That he has much to do is indisputable. Let him resolutely separate himself from his souvenirs, acquire sobriety in his developments, search for novelty in musical design, conquer his personality, and, above all, not imagine that he has written a masterpiece. There is rich promise in his score of 'Lovelace,' and I should be much astounded if it remains barren."

The critic mentions especially in the first act the vigorous, rhythmical introductory chorus Patrick's air, which recurs in the third act as a military march; a charming little buffo trio; in the second the prelude and a solo for oboe. The third act, which he considers the best, has an excellent march, with files, trumpets and drums; the pretty cavatina of Clarissa, accompanied by solo violin, and the passionate scene between her and Lovelace, in which the composer displays real temperament. In the fourth act the trio of pardon, which is very effective, but this and the second act require large cuts.

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P. A. Schnecker's anthems and songs are known and admired, and better yet, used the world over, but he has of recent years paid special attention to voice cultivation. The remarkable progress of several of his pupils is the best testimony of this, Madame de Nordheim, of the swell Spence School, being one of Mr. Schnecker's most ardent admirers. From Pittsburg, Brooklyn and Jersey City there are also pupils, and there is every reason why his class should grow. One department is the coaching of singers for church, than whom no one is better qualified than Mr. Schnecker, his quarter of a century at Dr. Paxton's speaks volumes for this. A beautiful picture of Miss Shannah Cummings, the well-known church and concert singer, is eloquently inscribed. "Yours gratefully, Shannah Cummings."

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